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Doctor WHO MAGAZINE™

No.141 • OCTOBER 1 88

Don't Miss THE MUTANTS and PLANET OF THE DEAD

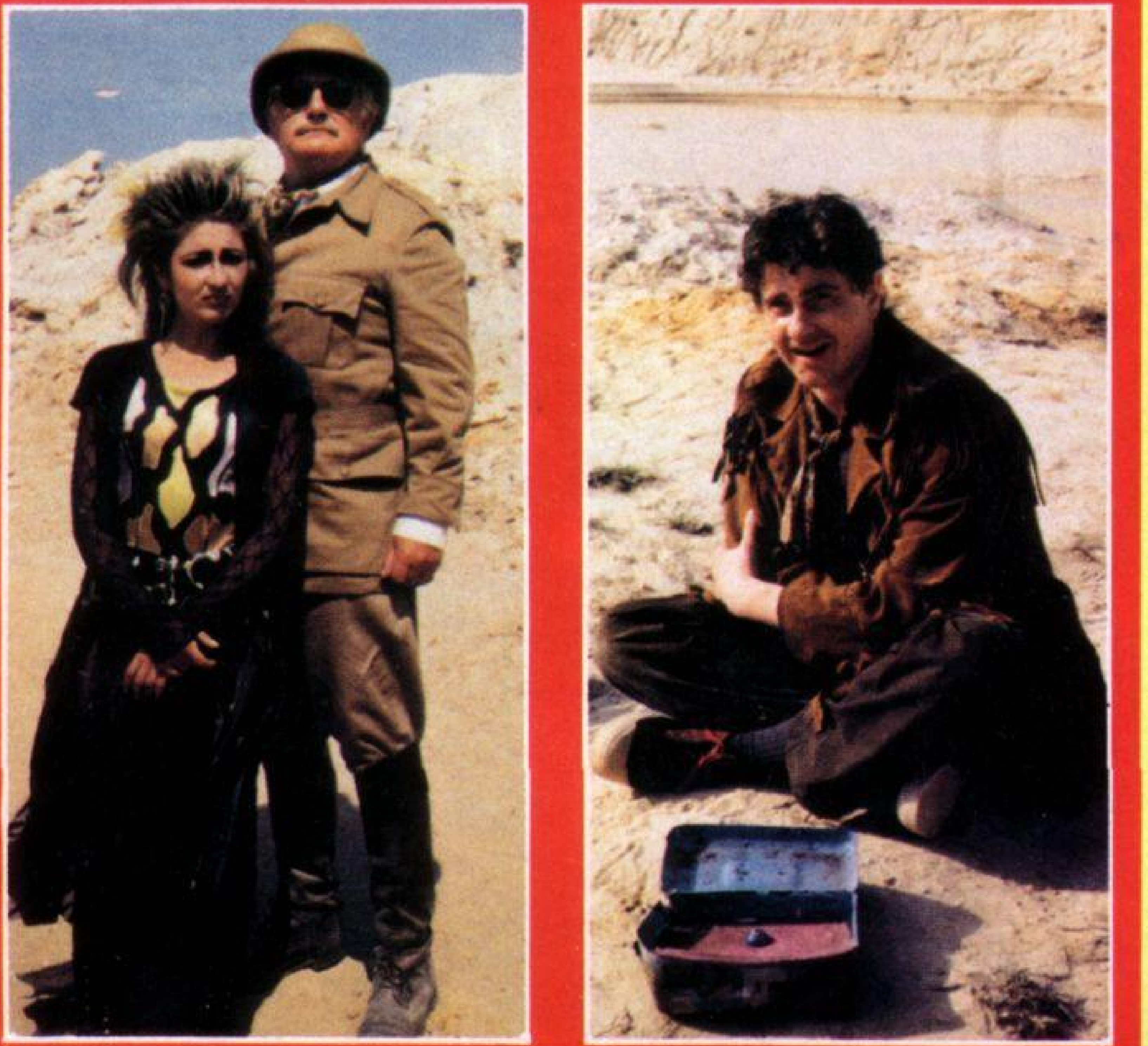
INSIDE
The Dalek Invasion of Earth!

Sydney Newman Interview

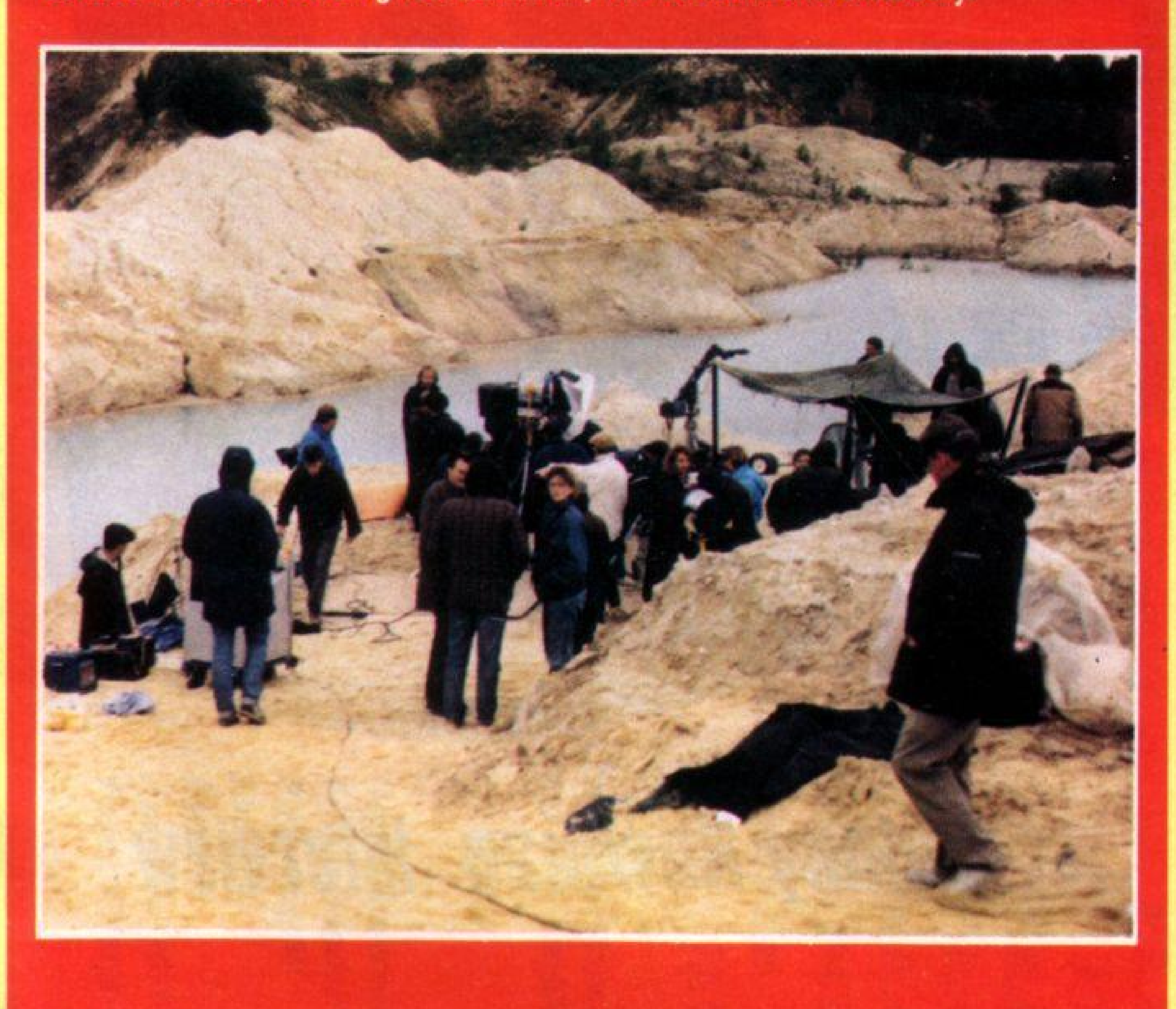
PREVIEW

Some location shots from *Greatest Show in the Galaxy*, the second story in Season 25. Preview, Page 5.

T.P. McKenna as the Captain in discussion with the Doctor, Sylvester McCoy.



Some of the cast, including Jessica Martin, T.P. McKenna and Chris Jury.



MATRIX DATA BANK

Don't Panic! Matrix Data Bank returns to full page length when we complete our Season 25 photo previews.

First a quick question concerning *The Kings' Demons*. Why, asks Brett Highsmith from America, does the LP *Doctor Who The Music Vol. 2* credit Jon Gibbs with the music to this story, when the actual credits say it was Jon Gibbs and Peter Howell who composed the music. This is simply because Jon Gibbs composed the incidental music (that also appears on the LP) and Peter Howell composed the lute music.

PRO-LOGGED . . .

Next up, Andrew Webster writes from Leicester to ask which Prologues and Epilogues from the TARGET books were actually seen on Television. An interesting question so I trundled off to my bookcase and went through all 128 (as of writing – up to *Time and the Rani*) books and came up with the following. Unless otherwise stated, both Prologue and Epilogue in a given book appeared on TV.

The following are adaptations of what was actually seen; *The Sensorites, The Time Meddler, Invasion, Auton Invasion, Daemons, Death to the Daleks, Planet of the Spiders* (Epilogue only), *Ark in Space, Hand of Fear, Power of Kroll,* (Epilogue only), *Black Orchid* and *Terror of the Vervoids.*

AND EPI-LOGGED

Andrew has a final question about the episode ending of part five of *The Seeds of Death*. He has read confusing reports of where the cliff-hanger was. This is understandable as *The Seeds of Death* had one of the worst instances of the material being re-edited for the start of the next epsisode (for the record I think that *Planet of the Spiders* parts 5/6 is about the worst case of this). Therefore, Andrew, and for any others who may be interested, the sequence of events at the end of episode five of *The Seeds of Death* was as follows:

Jamie and Zoe are hiding from the Ice Warrior who advances towards their hiding place.

The Doctor tries to move around the building but fails. He hammers on the door as the foam rises around him.

The Warrior hears him and lumbers off.

The Doctor continues banging on the door as a seed pod starts swelling up right in front of him. He covers his head.

That marked the end of episode five. Episode six, however, went as follows:

The Doctor tries to move around the building but fails.

The Warrior advances towards Jamie and Zoe, hears the Doctor and lumbers off.

The Doctor continues banging on the door as the foam rises.

Jamie and Zoe run from the control room, following the Warrior.

The foam now just about covers the Doctor.

Jamie leads the Warrior off as Zoe runs to the door.

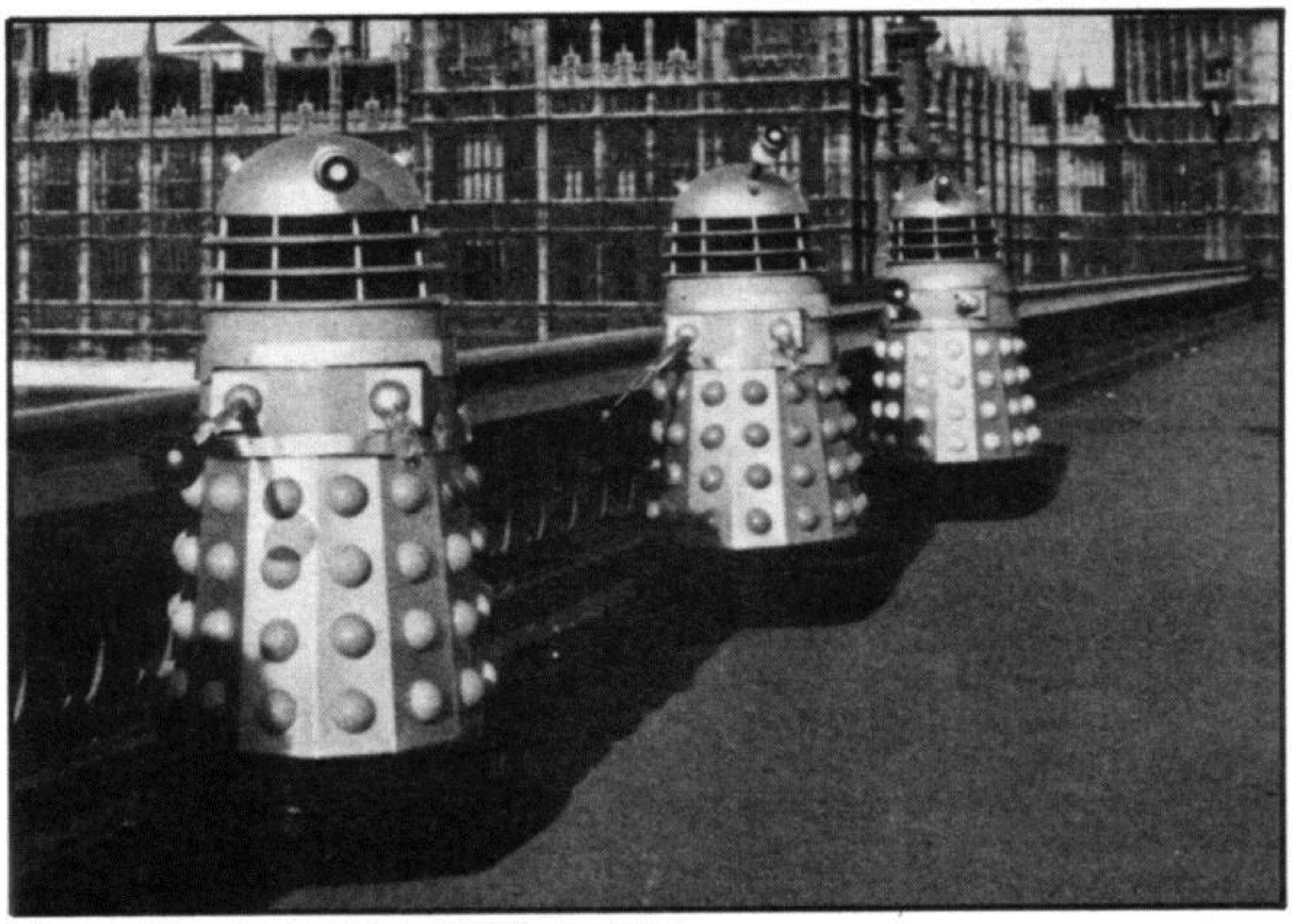
The Doctor is still banging at the door as a seed pod begins to swell up right in front of him. He covers his head.

Zoe opens the door and the Doctor tumbles in, foam and all.

As you can see, there was a lot of added footage to explain how Zoe came to open the door for the Doctor when she was nowhere near it at the end of the previous episode.

David J. Howe

Send your questions to Matrix Data Bank, Doctor Who Magazine, Arundel House, 13/15 Arundel Street, London WC2R 3DX. We're sorry, but we cannot make personal replies to queries.



"Yes, I could see something was cooking . . ."

The Doctor

Just what is this strange programme called *Doctor Who* all about, with this odd fellow travelling through space and time in a Police Box? Can anyone really identify just what makes it so popular, so intriguing, for so many people? After all, one minute we're looking at a galactic comedy, the next it's a thriller, or a mystery. Can't the programme makers decide just where the show is going, tie it down, and keep it firmly written in one particular way?

Of course not. It's the very variety *Doctor Who* has offered over the years that is just one reason why it has been a lasting success, all over the world. The programme is as eccentric as the character it takes its name after, keeping its global audience continually on its collective toes, keeping them on the boil in all manner of ways. We hope we reflect that variety for our readers, whether you're five or fifty-five, Australian, British, American or from Gamma Hedra IV. We'll keep cooking as long as you keep reading!

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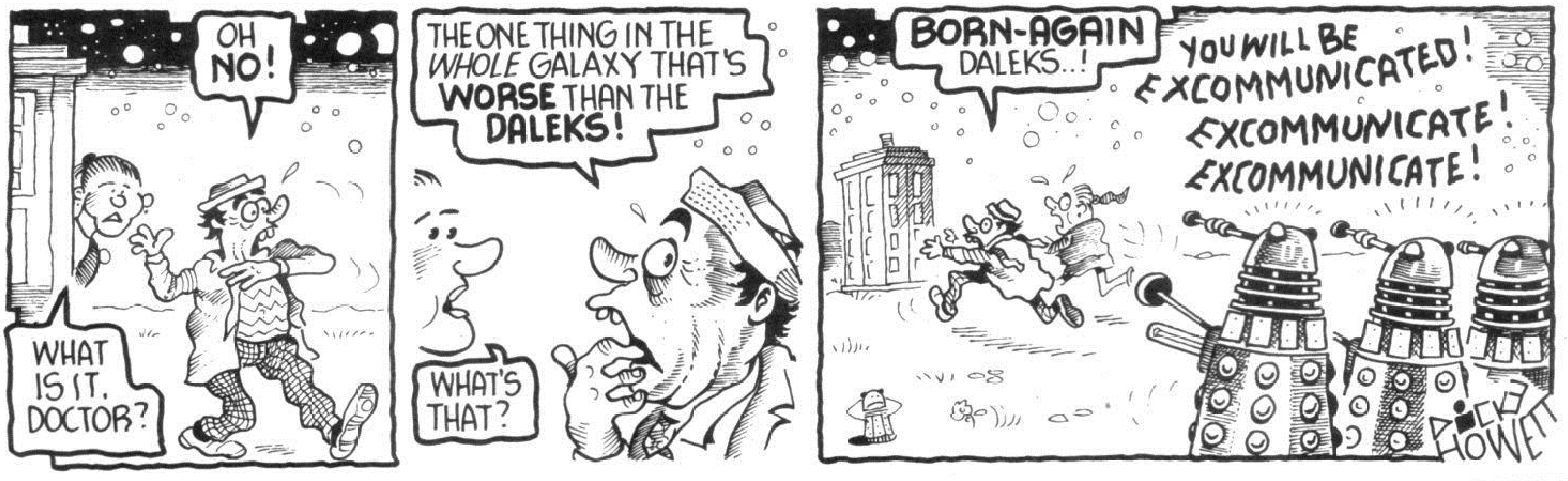
On the Cover: a special re-creation of the classic *Radio Times* cover for *The Dalek Invasion of Earth*, from the issue dated November 19th, 1964.
Models and photography by **Julian Vince.** Neale Montague re-enacted the role of Dortmun.

DOCTOR WHO? by Tim Quinn & Dicky Howett


OH NO!
WHAT IS IT, DOCTOR?
THE ONE THING IN THE *WHOLE* GALAXY THAT'S **WORSE** THAN THE **DALEKS!**
WHAT'S THAT?
BORN-AGAIN DALEKS..!
YOU WILL BE EXCOMMUNICATED!
EXCOMMUNICATE!
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DICKY HOWETT

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Gallifrey Guardian

STEVE COOK

BATTERY OPERATED DOCTOR?

A radio advertisement for Panasonic batteries will feature the Doctor, Ace and the Cybermen in the Autumn. The planned storyline features the Doctor and Ace confronting the Cybermen who then run down. The Doctor explains to Ace that this is because they're not using Panasonic batteries. The duo retreat to the TARDIS, which runs down as well... Ace innocently asks the Doctor if this is because he hasn't been using Panasonic batteries, either... Seiko Watches have also commissioned a magazine advertisement featuring the TARDIS, scheduled for appearances in forthcoming months.

Apart from licensed material such as *Doctor Who Magazine,* the *TV21* Dalek strip, Walls Ice Cream cards and much more, *Doctor Who* characters have appeared as advertising validations many times in the past, chiefly in newspapers and magazines. Examples include the Daleks, K9 and the TARDIS, and Tom Baker and Lalla Ward appeared in a television commercial for Prime Computers, which was first aired in Australia.

MARVEL WORK-IN

Writers and artists for *Doctor Who Magazine* will be appearing at a **Marvel Work-In** at the Westminster Comic Mart, Central Hall, Westminster, London on Saturday, October 1st.

Included in the line-up for the event are David Banks and Andrew Skilleter, promoting the new Cybermen book from Who Dares Publishing. **DWM** will be running an interview with David Banks in **Issue 143.**

TROUGHTON SOCIETY REGENERATES

The Patrick Troughton Appreciation Society has moved to Canada, following organisation changes. Dean Shewring, who ran the North American branch of the Society in 1982 and 1983 will be running the new look group, assisted by freelance commercial artist Martin Procter and Cameron Wallis.

The society remains largely unchanged, as will the logo, button badge and newsletter title, *The Troughton Recorder.* However, membership cards will be redesigned and *The Recorder* will be issued six times a year, with each member receiving an additional 48-page Second Doctor fanzine *Cosmic Hobo.* Along with the additional newsletters will come a rise in the membership rate to $12.00 (USA), $14.00 (Canadian) and £5.00 (UK) to cover increased society costs. The new address for the society will be PO Box 1764, Peterborough, Ontario, Canada K9J 7XJ.

PTAS report that the Patrick Troughton Memorial Scholarship (reported in **DWM Issue 137**) has met with an enthusiastic response. Donations have continued throughout 1988, the latest published total standing at $2500. Interest from the principal accrued from the fund will provide a perpetual annual scholarship at California State University, Sacremento for a young theatre arts student who shows dedication to his or her art.

ADVANCE CONVENTION NEWS

Brit T.V. are planning a major convention in Chicago for May 1989, which will feature a cross-section of guests from British fantasy television, including *Doctor Who*. Further details from Brit T.V., P.O. Box 2584, Hammond, IN 46323, U.S.A. Enclose an s.a.e. or IRCs for reply. The convention is provisionally scheduled to run for three days from May 28, 1989. **Rel-Time, Page 32.**

SUPERCHANNEL NEWS

Doctor Who switches back to a Saturday only slot during September on this popular satellite/cable network, with *Horror of Fang Rock* beginning on 10th September. This was Graham Williams' first story as Producer, starting the Fifteenth *Doctor Who* season in 1977. Directed by Paddy Russell (interviewed in **DWM Issue 127**), Tom Baker plays the Doctor assisted by Louise Jameson as Leela.

GREMLINS DEPARTMENT

The cover for *The War Machines* novel, reviewed in **DWM Issue 139**, was drawn by Alister Pearson *and* Graeme Wey.

MERCHANDISE UPDATE

The TARDIS telephone boxes being produced by Holdcourt are now scheduled for release in late September, and will be on sale in British Telecom shops, Harrods and other major stores. Stay tuned for *definite* BBC Video release dates.

Meanwhile younger readers will be delighted to learn that Mothercare are releasing boys slippers and pyjamas featuring Daleks and the new *Doctor Who* logo. These will be in all Mothercare shops from mid-December.

MYTH MAKERS
VOL. 2
IAN MARTER & JOHN LEESON

MYTH AMERICA

Two of the Myth Maker video interview tapes are now on sale in America. The first volume features Janet Fielding and Michael Wisher and the second Ian Marter and John Leeson. Both tapes are being distributed by Pleiades Home Video, based in Troy, Michigan, the third release will be *The Man from U.N.I.T.*

BOOK NEWS

The ITV Encyclopedia of Adventure by Dave Rogers is selling well, featuring programmes such as *The Prisoner, Sapphire and Steel* and *The Avengers*. The book covers 32 years of ITV fantasy material. The paperback edition is on sale price £9.95.

Dave Rogers, who is publisher of *Stay Tune* magazine, also reports that he is updating his two Avengers books, *The Avengers* and *The Avengers Anew*. The revised editions are tentatively scheduled for release in early 1989. **Target Book News, Page 32.**

Preview

The Greatest Show in the Galaxy

Having survived their rather traumatic encounter with the Daleks on 1960's Earth, the Doctor and Ace are tempted into visiting a circus. The circus they choose however, is not just any circus, it is in fact, *The Greatest Show In The Galaxy*. This is of course, the title for the second story of the forthcoming Season Twenty-Five.

The writer will be a familiar name to regular fans, Stephen Wyatt, who penned last season's controversial *Paradise Towers*, (and also the excellent play about a cat club, *Claws*). As in *Paradise Towers*, Wyatt has woven an intricate and intriguing mystery.

Not surprisingly, the circus is no ordinary circus and it holds many puzzles that the Doctor becomes obliged to solve. What is the significance of 'The Eye'? Why does the apparently innocent phrase, "Tickets please", take on a rather more chilling meaning? Why is the circus so keen to acquire new acts? And just who, what and where are the audience?

Paradise Towers was noted for its selection of rather quirky and larger than life characters. *The Greatest Show In The Galaxy* sports an even odder assortment if that is possible. The Doctor and Ace meet up with The Captain, a rather pig-headed colonial type, complete with a pith helmet. Travelling with the Captain is a young punk girl called Mags, who hides a dark secret of her own.

The Captain is played by the well-known and versatile actor, T.P. McKenna, who puts in a sterling performance and makes the Captain thoroughly unlikeable. Mags is played by top impressionist Jessica Martin.

Other cast members include Christopher Guard as reluctant circus member, Bellboy. Viewers may recall seeing Christopher's brother, Dominic, in the Peter Davison story, *Terminus*. Dominic played Olvir alongside Liza Goddard's Kari.

The bike-riding Whizzkid, who is a real fan of *The Greatest Show*, is brought to life by Gian Sammarco. Gian is better known as Adrian Mole from ITV's *The Secret Diary Of Adrian Mole*, in which ex Doctor's Companion, Louise Jameson, made several appearances.

Of course the guest star of the production, making slightly more than a cameo appearance as the rather grumpy Stalls Lady, is Peggy Mount. Peggy Mount really needs no introduction but for anybody who cannot recall her face, remember the ITV comedy series set in an old people's home, *You're Only Young Twice*, where she starred alongside Pat Coombes.

The set designer for *The Greatest Show In The Galaxy* is a newcomer, David Lasky. He does however have a rather tenuous link, as he designed the trial set for the as yet unseen *Doctor Who* sketch from *French And Saunders*.

As most readers will be aware from a recent Gallifrey Guardian, *The Greatest Show In The Galaxy* at one point looked as if it might become another *Shada*, due to the asbestos crisis at Television Centre. Fortunately, however, due to the nature of the production, the story was recorded in a tent set up in the car park at the BBC's Elstree Production Centre – a mere stone's throw away from Albert Square, Rene's Cafe and Grange Hill school!

As none of *The Greatest Show In The Galaxy* ever actually reached studio, it can be considered as the first of two stories this season completely made on location. The second will be the season climax, *Silver Nemesis*.

The Greatest Show In The Galaxy promises to be a very intriguing addition to this year's Silver Jubilee season. As the story is about a circus, you would expect to see traditional circus folk, and indeed they will be very much in evidence. We will have a ringmaster, a strongman, a fortune teller and of course the children's favourites, the clowns. Though none of them will be quite the sort of people that Billy Smart would employ...

Gary Russell

The Mutants

EPISODE ONE

On a bleak and misty world, a man is being hunted by a group of black uniformed men wearing transparent masks. He tries to hurry along, hampered by the fact that his spine is twisted and swollen. The portly leader of the pursuers, is fanatical about chasing this 'Mutt' and drops his oxymask.

His two aides, Stubbs and Cotton are fed up with this craze for Mutt hunts, and want to leave this world of Solos, where humans cannot even breathe properly. By the time they catch up with the Marshal, their superior is standing over the dead Mutt which he tells Stubbs to report dying from 'unknown causes'.

Whilst the Doctor is working in his UNIT laboratory, a multi-faceted container appears from thin air. He knows it is an emergency and the Time Lords wish him to deliver it. It will only open for the person for whom it is intended. The TARDIS hums into life and the Doctor realises the Destination of his dangerous mission has been chosen. However, Jo Grant, who is helping him at the time, manages to slip into the craft before it dematerialises. The pair find that the ship has landed them in a small room on board Skybase One, a station orbitting a misty planet.

Elsewhere on Skybase, primitive but proud warriors are arriving from Solos via the transfer cubicles, instantaneous forms of transport from the surface of Solos. There are two chief leaders, Varan and the younger Ky. Ky accuses Varan of being a slave to the Overlords and being used to hunt down the Mutts, and he is sceptical that at the forthcoming conference the Overlords will give the Solonians their independence.

Ky and Varan almost come to blows in dispute but Stubbs arrives and has Varan sent to the Marshal. The other Solonians go to decontamination, except Varan's bodyguard who has been acting strangely. The hand hidden under his cloak is now a crustacoid claw and when a guard finds out, the Solonian attacks him.

The Doctor explains to Jo that they are in the Thirtieth Century just when Earth's empire is declining. The Doctor uses his sonic screwdriver to break out of Storage Area 4 where the TARDIS is, and sets off along the empty corridors with Jo and the box. The door malfunction is relayed over the tannoy to Stubbs and Cotton, who ignore the summons as it is during their rest period.

Varan comes before the Marshal and the Marshal gives Varan a pass and a gun to dispose of Ky with at the conference, to be given to a man Varan can trust.

The Doctor and Jo open another locked bay door and encounter the mutating bodyguard. Alerted by a second tannoy announcement, Stubbs and Cotton now arrive in time to gun down the Mutt and detain the couple.

The Marshal talks to the official, the Administrator, and learns to his horror that the Administrator is to give Ky and the other Solonian leaders their independence. The Marshal will be retired to a desk job on Earth. The human race can no longer afford an empire, and the Marshal's attempts to make the air of Solos breathable has failed, and according to Ky may even have caused the Mutts. After the Administrator has gone, the Marshal sends for Varan.

The Administrator and Marshal question the Doctor and Jo in the crew room. The Doctor claims they are from Earth Council, but the Marshal points out no ships have come from Earth in weeks. The box refuses to open for either of the humans, and the Administrator is called away to the conference by Cotton. The Marshal too leaves, fearful that the Doctor has been sent to watch him. Left alone watching a telecast of the proceedings, the Doctor knocks Stubbs out and the pair hurry to the conference room, only to be stopped by Cotton.

In the conference, the Administrator makes a long speech about how humans and Solonians have worked together for 500 years. Ky is impatient and starts a chant of 'freedom'. In the confusion, Varan's son uses the gun he has been given to shoot the Administrator. The Marshal claims the assassin was Ky, who flees.

In the corridor outside, the box opens a bit when Ky runs into the Doctor. He grabs Jo as a hostage and backs away to a transfer cubicle. The Marshal and his guards arrive, and the Doctor can only watch as they open fire with their weapons on the cubicle that Ky and Jo have just entered.

EPISODE TWO

Jo and Ky materialise safely at the Solos transfer station. Ky tackles the guards and warns Jo that if she comes with him she will not be able to breathe the air during daylight. Jo decides to stay with him as he is clearly the person the box is for. However, some way from the transfer station, Jo finds that she is unable to breathe and collapses. Ky picks her up and carries her, which slows him down as the Overlord guards close in on him with tracking devices in the wastelands.

On Skybase, the Marshal explains to the Doctor that Solos has a nitrogen isotope in its soil which when combined with ultra-violet rays from the sun, gives off a deadly mist. He has imposed martial law on Solos, where Jo will die in an hour without a mask. If the Doctor opens the box so the Marshal can see what is in it before Ky, the guards will continue to search for Jo. If he does not, Jo will be left to die.

He is taken to a well equipped laboratory which is presided over by the Germanic Professor Jaeger, who is working on the atmospheric regeneration problem. Jaeger is ordered to divert his resources into opening the box.

The Marshal arrives at his office to find Varan's son held as the assassin, and threatening to tell the whole story. The Marshal shoots him as Varan storms in. Seeing his son dying, Varan realises the evil of the Marshal and evades the guards. The Marshal puts out a tannoy call that Varan has 'gone' Mutt and must be destroyed.

Ky hides Jo, and then manages to attack one of the Skybase guards, stealing the unconscious man's oxymask. He places this over Jo's mouth and carries her to a cave where she starts to recover, telling the Solonian that the Doctor had a message for him. Ky tells her he thinks the atmospheric experiments are causing the mutations. The Mutts are killed, or hide in these old mines. From the dark comes a growling.

Jaeger tells the Doctor that Solos was once the richest source of the rocket fuel thaesium in the entire galaxy, and the last hope for the planet is to make the air breathable for colonisation. The Doctor constructs a particle reversal machine and places the box in its influence. Under immense energy, the box is turned inside out momentarily to show some tablets and sketchings before the Doctor's machine explodes.

Stubbs and the Marshal arrive, hunting for Varan and when a report arrives that there has been a sighting of the Mutt, the Doctor asks if he can join Stubbs on the hunt. After the pair have gone, Jaeger tells the Marshal that with the Doctor's knowledge of particle reversal, the atmosphere could be changed within a week.

Stubbs and the Doctor track Varan to the seed propagation area where the Doctor realises Varan is not mutated at all, and stops Stubbs killing him. Varan tells them all he knows about the assassination, and in return he is allowed to hide until he can be smuggled off Skybase. The two report to the Marshal that Varan has been killed, and Cotton – under instructions from the Marshal – says that Jo had been left to die by Ky but is recovering in hospital on Solos. The Doctor can see Jo tomorrow, if he co-operates with Jaeger.

Jaeger outlines his plans to the Doctor on how he is going to bombard upper layers of the atmosphere with missiles containing ionisation crystals, which will regrettably wipe out the Solonians. Cotton manages to speak privately to the Doctor, saying that the Marshal ordered him to lie. He has been talking to Stubbs and will now help the Doctor. The Doctor conceives a plan to blow the main power to Skybase and asks Cotton to have secondary power switched through to the transfer station.

As Cotton goes, the Doctor suggests an experiment with the main power supply to Jaeger, who agrees. Whilst the Doctor works, Cotton turns on the power to the cubicles, and Stubbs tells Varan of the plan. The Doctor powers up the equipment which explodes in Jaeger's face, and the tannoy announces a power failure. The Doctor flees to the transfer cubicles to find Varan. But the mighty warrior has encountered some guards and thinks he has been betrayed. He grabs the Doctor and places his sword at his neck, saying, *"Die, Overlord! Die!"*

EPISODE THREE

The Doctor manages to activate the cubicle and transfers himself and Varan down to Solos, where he overpowers the strong Solonian. Varan refuses to take him to Ky, his enemy, and outside there is a firestorm lashing the wastelands of night.

Ky and Jo are also watching the storm, which Ky explains never occurred before Jaeger's experiments. Some Mutts approach the pair, and Jo sees the fully mutated creatures as large, humanoid crustaceans. She and Ky withdraw deeper into the cave as the creatures mass around them.

The Marshal is furious with Jaeger and orders him to prepare the rockets at once, ignoring the scientist's protests. He then tells Stubbs and Cotton that they are to visit Solos for the last time, to deal with the Doctor, Varan and the Mutts.

Varan and the Doctor arrive at the entrance to the mine to find a dying fire. Hearing calls from further inside the caves, they investigate and find Ky holding a group of Mutts back with a burning torch, whilst trying to talk to them. The Doctor and Varan help him repel the creatures, and find that Jo has gone deeper into the caves. Jo has forced her way through a crevice and found a cavern dazzling with lights and colours. She becomes dizzy and collapses as a silvery humanoid form lumbers towards her.

Ky is suspicious of Varan's change of sides, but opens the box to reveal the tablets. These are written in the language of the Old Ones which nobody can read any more. The only man who could, a human called Sondergaard, 'disappeared' after trying to expose the Marshal's doings.

Varan is sceptical and agrees with Ky that they need weapons, not tablets of stone and he storms off to gather his men for an attack on Skybase. Ky takes the Doctor back to where he left Jo for safety, only to find her gone. The Mutts mass again, but do not attack, almost as if the deeper caverns were special to them. Even Ky admits he feels warm and safe here.

Jaeger tells the Marshal that Solos is getting hotter after every storm and is moving into the planet's summer, which will last for many centuries. It may become too hot for humans to endure. The Marshal and his men arrive outside the mines where they know the renegades are hiding, and they will flush them out using Jaeger's gas grenades. The Mutt count is very high as the mutation rate is increasing.

Stubbs and Cotton ask if they can 'recapture' the Doctor for Jaeger, and the Marshal gives them fifteen minutes, ▶

Photo © The Chatham Standard

telling them to maintain radio contact. Shortly after the Doctor and Ky find Jo left lying in one of the caves, Stubbs and Cotton come across the trio. When he hears the conversation between the group on the radio, the Marshal realises his two aides have turned traitor and orders the grenades to be fired. The caves will then be sealed with blast packs.

Varan reaches his village of huts to find only one mutating old man left to hit the war gong and summon his warriors, most of whom have gone to the mines. Varan finds the skin on his own arm coarsening, and a voice in his head tells him to go to the 'place of sleeping'.

Jo tells the Doctor about the strange cavern and silvery figure whilst Cotton urges them to surrender before the gas attack starts. They are too late as the caves are sealed and gas creeps towards the party. As they realise they are trapped, Jo sees the silvery figure striding towards them through the gas.

EPISODE FOUR

The Doctor, Jo, Stubbs, Cotton and Ky follow the silver-suited figure through the cave tunnels, and through a leaden door, which the Doctor realises indicates radiation. Inside the hatch they find a laboratory built into the caves. The figure removes the helmet of its radiation suit to reveal a bald human, whom the Doctor guesses correctly to be Professor Sondergaard. He carried Jo to safety from a dangerously radioactive area of the caves. He tried years ago to warn Earth Council about the Marshal, but when the Marshal found out he fled to Solos and has been in hiding ever since.

Ky is suspicious, thinking Sondergaard may be experimenting on his people, but the scientist says that the Mutts used to help him. Now they are more aggressive and growing in number. Strange things are happening on Solos, he claims, to the people, plants, soil, weather and atmosphere. At first these changes were natural, but Jaeger's experiments have made them go wrong. The Doctor thinks the answer lies in Ky's tablets.

After leaving his guards to seal the cave exits, the Marshal returns to Skybase and orders Jaeger to prepare his scientific rockets to bombard Solos. *"This is war!"* he proclaims.

Recognising the symbols from Old Solonian temples, Sondergaard begins to translate the Solos Book of Genesis. As explosions for the cave exits hit the laboratory, the Doctor and Sondergaard send the others to safety down a tunnel that emerges near Varan's village. The two scientists pour over the tablets until the Doctor realises the four recurring symbols are the four seasons of the calendar.

Solos orbits its sun eliptically every two thousand years, giving seasons five hundred years long. Stick men symbols mark the spring, and radiation or sun symbols appear in the summer. The two realise the answer could lie in the radiation chamber Jo stumbled into and hurry there.

Stubbs' group hurry through the crumbling tunnels evading Mutts and overpowering Skybase guards. Jo thinks she sees a warrior looking down at them from the exit as they start to climb out. Moments later, the warrior arrives at Varan's ragged meeting of warriors to say that Overlords are coming from the caves.

Sondergaard soon collapses in the radiation chamber. Taking the helmet off his radiation suit, the Doctor continues towards the centre of the glowing cavern to find a large, glowing hunk of crystal, which he takes. Collecting Sondergaard, he returns to the laboratory. The two men realise that the Solonians change to suit their environment, and that the crystal and radiation must help them to attain their final form. The only place they can analyse the crystal is Jaeger's lab on Skybase. They evacuate the crumbling subterranean laboratory.

The Marshal is aghast to hear a message from deep space saying that an Earth Council Investigator is to arrive soon on board the space shuttle *Hyperion*. Jaeger must have his work finished by then. The Mutts will be dead and the Marshal aims to meet the Investigator on the breathable surface of Solos. Jaeger argues that the missiles are not tested, but the Marshal forces him to change his mind.

Stubbs, Cotton, Jo and Ky are captured by Varan and his men and used as shields in an attack on Skybase. Stubbs and Cotton help them overpower the transfer station guards and then transfer up to Skybase, where the countdown to launching the missile has forty-five seconds to go. The Marshal hears of the intruders and sets off to hunt them down, firing at Varan. The shot punctures the outer hull of Skybase, sucking Varan out to his death in space. The missiles fire in the chaos as Ky, Jo, Stubbs and Cotton try to avoid being sucked out after Varan.

EPISODE FIVE

The group form a human chain as the Marshal is sucked closer to the hole. As the area is repressurised, the group make an attempt to escape, but are soon recaptured by the recovered Marshal and a group of guards.

On Solos, the Doctor and Sondergaard watch the rockets bombard the planet, but explode on the surface instead of in the atmosphere. They find Varan's village deserted and realise he has carried out his threat to attack Skybase. They make for the transfer station.

Ky, Jo, Stubbs and Cotton are chained up in the Marshal's office before a firing squad, but before they can be disposed of Jaeger hurries in. The experiment was a disaster as the rockets all hit the surface, due to malfunctions which could have been found by further checks. The ionisation

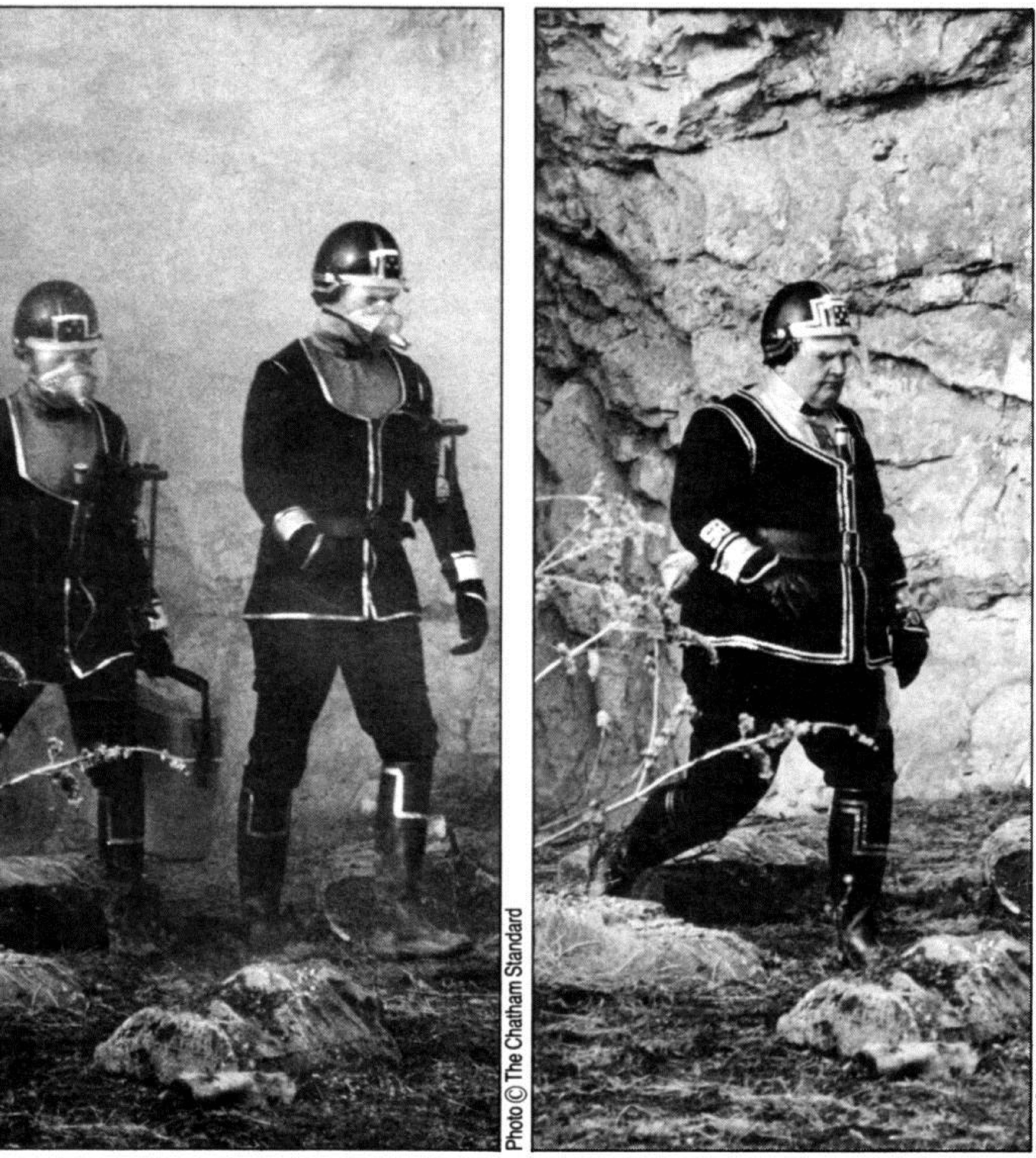
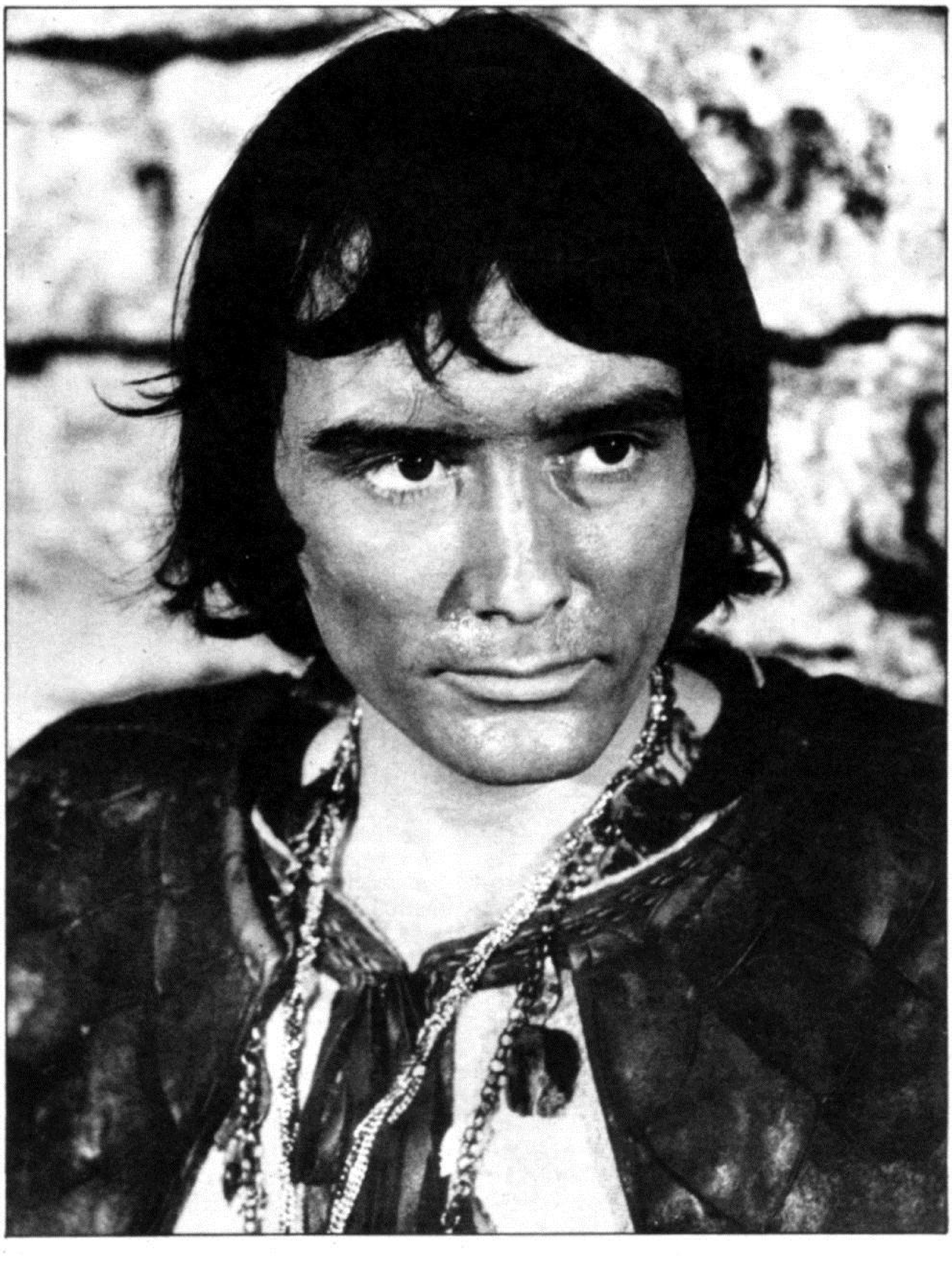


Photo © The Chatham Standard

Photo © The Chatham Standard

The Marshal emerges from the caves where the Mutts are hiding, followed by his men.

Sondergaard and mutants.



crystals will contaminate the world and turn it into a lethal desert for all life.

Jo claims that the Doctor is an agent for the Investigator and that he is on Solos with Sondergaard. Only the Doctor's knowledge of particle reversal can help Jaeger save the situation, so the Marshal leaves to hunt the Doctor down on Solos, whilst keeping Jo as a hostage.

Sondergaard weakens as he and the Doctor notice the first signs of contamination. The Doctor is told to go on alone, and the scientist will return to the safety of his laboratory. After a close encounter with the Marshal's guards, the Doctor manages to reach the transfer station first and arrive on Skybase. Making straight for the Marshal's office, he sets about releasing the cuffs on his four friends with his sonic screwdriver.

He is too slow, and the Marshal arrives with the guards, confiscating the Doctor's screwdriver and sending him to work with Jaeger for when his 'superior' arrives. The Doctor is told the situation by Jaeger and decides to use the transfer system macrothizer to train like a spotlight on the infected areas of Solos, performing particle reversal from Skybase. This means shutting down the system and isolating Skybase.

Jo manages to feign a collapse to help overpower the guard left on them in the Marshal's office. She frees herself and uses the screwdriver to release the others. Cotton and Jo use the Marshal's communicator to contact the *Hyperion* and relay brief details of the Marshal's doings. Stubbs holds off the Marshal and his guards in the doorway, just long enough for Jo to complete the message. A shot blasts him back into the room and he dies.

Unfortunately, Cotton decides to use the Marshal's secret corridor to the transfer station. They are hotly pursued by the guards, but reach the cubicles just as the Doctor and Jaeger close down the transfer system. Recaptured, Cotton and Ky are sent to the radiation chamber whilst the Marshal keeps Jo with him.

In the caves, the weak Sondergaard is saved from a Skybase guard by one of the Mutts, a group of which now approach him. One of them manages to crudely speak to the scientist, who tells them only the Doctor can help them.

The Doctor performs the dangerous experiment, training a beam from Skybase on certain areas of Solos. The Marshal then brings Jo in, and forces the Doctor to carry on operating his equipment until Solos is breathable by humans, and only by humans. An announcement is heard that *Hyperion* is about to dock, so Jo is placed in the radiation chamber as a hostage. Cotton explains that this is the re-fuelling lock where the live thaesium is stored. With horror he realises that when *Hyperion* docks, a probe will be inserted for re-fuelling. Live thaesium will start to flood the bay. They will all be killed.

EPISODE SIX

The Investigator and his guards arrive in the Marshal's office to be received by the Marshal, Jaeger and the Doctor. The Investigator has read the Marshal's faked report on how Stubbs and Cotton were aiding a revolt of the natives which was reasonably quelled. The mines were

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bombarded as terrorists were hiding there. The Doctor, knowing Jo is a hostage, has no alternative but to agree to the whole tale of falsehoods.

Cotton knows that their only chance is to escape via the hatchway in the few seconds between its opening and *Hyperion*'s probe being inserted. The hatch opens and Jo, Cotton and Ky manage to perform the operation in time, escaping into the corridors. They make for the Marshal's office where Jaeger claims that his experiments have been harmless, and points out that the atmosphere is now back the way it was, thanks to the Doctor. The Investigator is about to clear the Marshal and Jaeger due to insufficient evidence when Jo, Cotton and Ky enter and the Doctor is able to make his true accusations.

The Mutts and Sondergaard enter the transfer station on Solos, but the Mutts are afraid of the cubicles. Sondergaard goes to find the Doctor by himself.

The Marshal claims that it is his duty to save Solos from the diseased Mutts and he must wipe them off the face of the planet. The fanatical outburst shows him in his true light, but the Doctor is unable to prove his claims of the mutations being natural as Sondergaard still has the tablets. Fortunately, the scientist in question arrives at that moment to explain that Jaeger has tampered with the Solonians' natural life cycle.

On Solos, one of the Mutts bravely enters and manages to operate a transfer cubicle, reappearing on Skybase where it moves off down the corridors and bursts into the Marshal's office as the Investigator is about to relieve the Marshal of command. The spectacle of the Mutant causes confusion and the Marshal guns it down. Shocked, the Investigator realises what the Marshal has to deal with, and gives him control of Skybase. But the Doctor, Jo and Sondergaard have already slipped away in the confusion, leaving only Cotton and Ky for the guards to return to the re-fuelling bay, which is now highly radioactive.

The Doctor and his friends lock themselves in Jaeger's laboratory to analyse the crystal, which itself is a bio-catalytic agent for the Mutants. Sondergaard must take it to Ky where radiation will complete the mutation. The Marshal and his men blast their way in and have Sondergaard and Jo taken away, whilst the Doctor must complete the atmospheric regeneration project.

In the fuel bay, Ky is very ill when Sondergaard arrives, and grasps the crystal close to him. His hand rapidly changes into that of a Mutt.

As the Doctor works under the Marshal's gaze, the Investigator storms in, furious to find that he and his men are virtual prisoners. The Marshal says they will be reported to Earth as being dead, but will actually be the first settlers on his world of New Earth which he will control from Skybase.

Ky absorbs the radiation and changes from his Mutt form to beautiful humanoid, glowing with many colours and able to float and talk by thought transference. He passes through the wall, and moments later the hatch opens by itself allowing Jo, Cotton and Sondergaard to follow him. Floating down the corridors, Ky uses his new super-powers to deal with the Marshal's guards.

Jon Pertwee and pet mouse!

Photo © The Chatham Standard

The Doctor announces that he is ready, and since be mistrusts the Doctor, the Marshal orders Jaeger to operate the equipment. Power builds up and this explodes, killing the scientist. The Marshal draws his blaster and prepares to shoot the Doctor, who has destroyed his dreams. Ky materialises in the lab, and blasts the Marshal with a beam of light until the madman vanishes and will no longer torture Ky's people. Ky thanks the Doctor on behalf of his people and leaves.

Later in the Marshal's office, Sondergaard will help Ky to help other Mutts reach their final state with assistance from Acting Marshal Cotton. They will then give Solos to the Solonians and return home. The Investigator wants the Doctor and Jo to return with him in *Hyperion* for an enquiry, but the Doctor points out that Jo looks 'a bit off colour' and will return after she has rested. They slip away back to the storage area where the Doctor has to break back in with his sonic screwdriver to reach the TARDIS. The ship dematerialises with the two on board as the tannoy announces another door malfunction in Storage Area 4.

Andrew Pixley is co-editor of Time Screen *magazine*

fact file

The Mutants was the fourth production in the ninth recording block for *Doctor Who* and due for screening over the April/May period of 1972. However, one of the ideas behind it had been around since 1966 when then director/writer Barry Letts had submitted to series script editor Gerry Davis a story suggestion about a story concerning an alien race who change from a very ugly form to one of astounding beauty, like a butterfly from a grub. At the time, this was turned down and Letts became involved with the programme late on in 1967 in his capacity as a BBC Director for the serial *The Enemy of the World*.

Since their first story, *The Claws of Axos*, had been realised the previous season, the writing team of 'The Bristol Boys', Bob Baker and Dave Martin, had sent in many ideas to Terrance Dicks for stories. Dicks wanted a serial to reflect the English colonisation process of the last century, and Dave Martin was keen to comment on the South African situation of apartheid. Thus, with Letts' unused idea for *The Mutant* and the producer's desire to show the evils of pollution, the elements of serial NNN were brought together, and the final version remains one of Bob Baker's favourites.

The director appointed for the series was Christopher Barry, who had been trying to leave the treadmill for a few years. This time he was lured back with the promise of such a technically challenging script, although he decided to play down some of the aspects of the British Empire. He was also to make certain demands for extra facilities and equipment during the serial's production.

AT THE SANDPIT...

Two locations were selected to represent the misty world of Solos. The first of these was the chalk quarry near Gravesend in Kent for the wastelands of the planet, whilst the thaesium mines were represented by Chiselhurst Caves, also in Kent. Filming was performed over a freezing cold week (beginning February 7th, 1972), shortly after the preceding serial, *The Curse of Peladon*, completed video taping in the studios.

At the quarry, the production crew sprayed buddleia plants silver and production assistants Chris D'Oyly John and Fiona Cumming organised additional dried bracken being brought and dotted around the location. The lethal fumes from the soil were provided by the simple method of using dry ice generators.

At the Caves, the production team made a series of Solonian cave paintings, which were left for visitors to see for many years after the production had been completed and transmitted. It was here that Katy Manning, who had experienced problems with her short-sightedness when moving over the rough ground of the quarry, sprained her ankle for the umpteenth time during her association with the series.

The costumes for the characters, particularly the Skybase guards, were made in very neutral shades such as black and white so they would not interfere with some of the complex CSO work which would have to be undertaken back at the Television Centre.

The other main costumes provided were those for the Mutts. Costume designer Jim Acheson built a small model of a Mutt so that the final versions could be crafted and built by an outside property firm, Alistair Bowtell. Six costumes were produced, these being wire bodies with a fabric skin stretched over them. The elongated abdomen section was attached firmly to the actor by a heavy metal ring around his waist.

With latex rubber hands and masks, the costumes were extremely hot in the video recording studios. To add to the discomfort, the actor's cheeks were gripped inside the rubber mask by clothes pegs so that the operator could twitch the creature's mandibles. Also required was a latex vertebrae section for the half-Mutt seen in the opening scene.

CAST

On the casting front, Paul Whitsun-Jones who had appeared as the Squire in *The Smugglers* (1966) returned as the Marshal. The late Czech actor George Pravda played Jaeger, and his previous association on the show was as Alexander Denes in *The Enemy of the World* (1967). Geoffrey Palmer appeared briefly as the Administrator in the first episode, and had played Permanent Under-Secretary Masters in *Doctor Who and the Silurians* (1970).

Christopher Coll as Stubbs had last been seen gunned down by Ice Warriors as Phipps in *The Seeds of Death* (1969). In the role of the only speaking Mutt was perennial monster-man John Scott Martin. Other parts of note were Cotton, which went to black actor Rick James – a piece of casting that surprised the writers on transmission – and as Ky was Garrick Hagon, a Canadian actor who was about to start a run in Scoton/ITC's *The Adventurer*.

The modelwork in this show included a model of Skybase a yard long, which was shown against a backlit glass painting of Solos, the lighting allowing the planet to be shown in day or night. The model, a tubular structure with a sphere each end, was constructed in force perspective, with the tube narrowing to one end. Also required were a model of the docking bay for the *Hyperion*, which was shot upside down, and close-ups of Jaeger's rockets being launched at the end of Episode Four.

The serial entered the studios for video taping on February 28th, 1972 for a two day recording block, which would encompass the scenes for Episodes One and Two. CSO was used extensively throughout the serial.

When the Time Lords' container arrives in Episode One, this used a multiple CSO image to first of all fade in a yellow image or 'hole' and then through that an image of the box on a blue background. Over these two days, Barry had acquired the use of a 'Shibaden' video recorder and made his own tapes of the scenes. He was thus able to conduct a rough edit for these two segments, prior to the editing of the master tape on March 4th, thus saving time on booking an editing suite.

CSO COMPLEXITIES

The second studio block was over March 13th and 14th and covered material for Episodes Three and Four. Episode Three's recording also included all the scenes requiring Varan for Episode Four, so James Mellor could be released a day early. The Skybase sets were again struck, and for the climax of Episode Four, a CSO image of Mellor suspended from the studio ceiling on wires was placed over a space background. This block also included all the scenes in the radiation cave which was accomplished by CSO of the actors onto a brightly lit vignette model set to create the amazing colours required. Sidney Johnson was also fitted with the latex vertebrae section for his role as a mutating old man.

The third studio block took up March 27th and 28th, and saw Barry's technically most complex shot of all as Ky appears to kill the Marshal in the final episode. Here, images from no less than six sources were married together by means of CSO and inlay techniques. The transformation of Ky was recorded on video disc, and replayed back onto the master tape during editing at high speed to make twisting in agony even more violent.

The most striking element in post production for the serial was its music, with a true blast from the past in the form of Tristram Cary, who had scored various early serials since the episode *The Dead Planet* (1963) but whose last original score for the show had been *The O.K. Corral* (1966), despite the fact that his tracks had been used in stories up to and including *Power of the Daleks* as stock material.

Since then, Cary had done electronic scores for Roald Dahl's *William and Mary* episode on BBC2's *Late Night Horror* in 1968 and the *Immortality Inc.* episode of *Out Of The Unknown* in 1969. He now also had a better equipped studio of his own and produced some very discordant yet state of the art electronic music for the show.

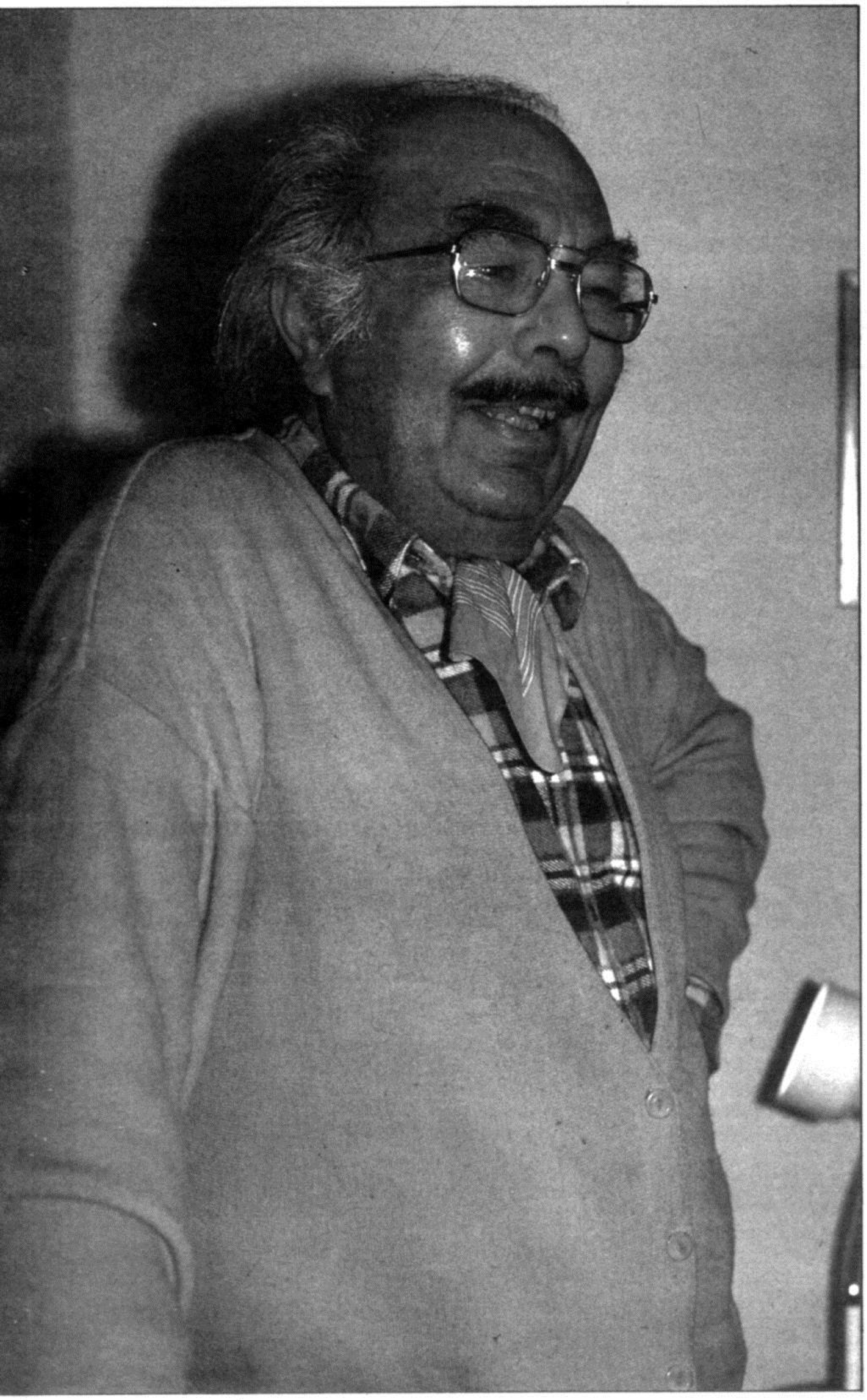
In later years, a Mutt was used in Jo Grant's nightmare sequence (created by the Master) in *Frontier in Space*; a costume was also redressed for an appearance as Kriz, again played by John Scott Martin in *The Brain of Morbius* (1976). The story was novelised by Terrance Dicks and published in October, 1977 with a very striking cover by Jeff Cummins.

Fact File compiled by Andrew Pixley, with acknowledgements to CMS.

Photo © The Chatham Standard

Back to basics

As *Doctor Who* approaches its landmark twenty-fifth anniversary, what better time than this to be looking back and re-assessing the programme's long and distinguished history? In this spirit, we decided to go right back to the series' roots by talking to the man without whom it would never have reached the screen in the first place – the creator of *Doctor Who*, Sydney Newman.



Sydney Newman is a near-legendary figure in the television industry – partly because of his outstanding achievements and partly because of his flamboyant personality and colourful vocabulary (everyone who has worked with him seems to have their own favourite Sydney Newman anecdote!).

Even before he first came to this country in 1958 he had had a very successful career in his native Canada (or rather, *several* careers, as he had been a commercial artist, a theatrical set designer and a stills photographer before he even became involved in films and television!).

He was working as supervisor of drama production at the Canadian Broadcasting Corporation when he accepted an invitation to come to Britain and take up a similar post at ABC Televsion (the forerunner of Thames TV). At ABC, he produced the successful Sunday night single play anthology series, *Armchair Theatre*, and in doing so he shook the very foundations of the established order, breaking all the accepted ground rules.

"At that time," reflects Newman, "I found this country to be somewhat class-ridden. The only legitimate theatre was of the 'anyone for tennis' variety, which on the whole presented a condescending view of working-class people. Television dramas were usually adaptations of stage plays, and invariably about the upper classes. I said, 'Damn the upper classes: they don't even *own* televisions!' – television was sneered at in those days. My approach was to cater to the people who were buying low-cost things like soap every day; the ordinary blokes the advertisers were aiming to reach."

In short, Newman produced plays about real issues of interest to working-class people, going against the previous middle-class bias of television drama. This was regarded as a very radical approach in the late 1950s, and critics quickly coined the phrase "kitchen sink drama" to describe the new hard-hitting, realistic style of production.

This label stuck, but it actually gives a rather unfair impression of the scope of Newman's work. In fact, his plays covered many different genres. Before he left to join the BBC he created the long-running series *The Avengers*, which showed the more mischievous side of his nature by spoofing the popular spy adventures of Ian Fleming and John le Carré.

Newman's reason for moving to the BBC was that it enabled him to flex his creative muscles – something he was always eager to do. He had been invited to take over as Head of the Drama Group, a post which involved far greater responsibility and resources than his job at ABC, placing him in charge of programmes across the whole range of drama – from children's shows to opera, as well as popular series like *Z Cars* and *Doctor Finlay's Casebook*.

It was only when he arrived at Television Centre that he realised the enormity of the task he had undertaken. "I looked over this big, unwieldy drama department," he recalls, "and thought, 'I can't control all this by myself.' So I broke the Drama Group down into three separate departments – Series, Serials, and Plays – appointing a head to each of them who would do my bidding."

One of these department heads was Donald Wilson – another name well known to *Doctor Who* fans. "Donald was originally a great problem for me," notes Newman. "He was head of the BBC's Script Department, which used to find the scripts to give to the directors. I believe that every producer should have his own story editor, so the first thing I did was to get rid of the whole of Donald Wilson's department. I assigned all the story editors to the individual producers, but what to do with Donald? So I invited him to take over the Serials Department, and he said 'yes'. He was glad to get into production as he had been dealing with writers all his life."

"My bosses thought maybe I ought to come up with another kind of children's drama that would hold the sports-loving audience.."

Another problem Newman had to tackle involved the children's classic serial slot which followed the Saturday sports coverage. "Sports had a tremendous audience and then, suddenly, there was a dramatisation of Dickens or *The Water Babies* or something, and everyone tuned into ITV or switched off. So my bosses thought maybe I ought to come up with another kind of children's drama that would hold the sports-loving audience. I moved the classic serial to Sunday afternoons – where it still is today – and dreamed up *Doctor Who* to replace it.

"*Doctor Who* was really the culmination of almost all my interests in life: I wanted to reflect contemporary society; I was curious about the outer space stuff; and also, of course, being a children's programme, it had to have a high educational content.

"Up to the age of forty, I don't think there was a science fiction book I hadn't read. I love them because they are a marvellous way – and a *safe* way, I might add – of saying nasty things about our own society. I love the satirisation and the extension of the present world – showing how it might be, given slightly different circumstances. My basic passion is the world today: how it is and how it might be changed, where it ought to be changed.

"With my interest in science fiction I had of course read H G Wells, and I recalled his book *The Time Machine*. That inspired me to dream up the time-space machine for *Doctor Who*. (Incidentally, the name TARDIS I did not invent. That emerged later on.) It was a great device which allowed my audience to be taken to outer space, to elsewhere in the world today, or back into the past.

"I then dreamed up this senile old man of 740 years of age to be the running character. He has fled in terror from another planet in this spaceship which lands on Earth in the form of a police telephone box. He is wandering around in the London fog when he is met by two school teachers who are walking home one of their pupils.

"This dim old guy doesn't know how to operate the machine, presses the wrong button on the control panel, and they take off."

"They help him to what they think is his house, but it is a police telephone box in a junkyard! But inside, it is really a vast spaceship. However, this dim old guy doesn't know how to operate the machine, presses the wrong button on the control panel, and they take off. And that was the idea."

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***The Avengers* has proved another enduring legacy for the creator of *Doctor Who*.**
Photo: Weintraub Entertainment Group

A rehearsal shot for *The Sensorites*, an early *Doctor Who* story. Ian Chesterton is felled by the mysterious disease threatening the aliens.

Newman wrote down his outline for the series in the form of a two or three page note – "I'd give a million bucks if someone could find that memo!" – and he passed this to Donald Wilson, whose department would be responsible for the new programme.

"Donald thought it was 'possibly' a good idea. Although a Scot, he was frightfully English: very correct, pipe-smoking – everything but a handkerchief in his sleeve! He was very cautious and wouldn't commit himself." When Newman talks about Wilson it is with evident fondness. "I loved that man, because he was so different from me. He was very cultured, tall and lean; and he was always amused by me, because I was so crude."

However, Newman was not satisfied that anyone on his staff could successfully produce *Doctor Who*. He decided that someone fresh was needed. "I remembered this extremely bright girl called Verity Lambert, who had worked for me as a production assistant at ABC. I called her up and said, 'D'you want to be a producer?' She was only a personal assistant and said, 'Of course!' I gave her my two page memo on *Doctor Who*, and said, 'Can you do it?' She said, 'Yeah, okay,' and she did!

"She is the one who realised it all, although I had a hand in the casting. I helped her quite a bit in the very beginning because she was inexperienced as a producer, and she was frightened to death coming to the BBC. However, she had worked with some of my best directors – like Ted Kotcheff and Philip Saville – so she knew the production grass roots extremely well. And she turned out to be a real winner.

"I'm told there were quite a few rumblings within the BBC about Verity, because she had never been a director. And also there were rumblings because Verity was a girl: she was tough, good-looking and stubborn. If she didn't like something she came out honestly and said so. It wasn't 'I don't know why I don't like it'; she would say, 'I don't like it because of X, Y and Z – it ought to be A, B and C.' She was very positive, as a good producer has to be."

Despite his enthusiasm for Verity Lambert, he did have reservations about the way she produced the pilot episode for *Doctor Who*. "Well, that was a dummy run and it didn't work out right because Bill Hartnell's characterisation was a bit too nasty and I thought he would put off the viewers."

"I wrote in my memo that there would be *no* bug-eyed monsters in *Doctor Who*."

One thing that was not changed when the episode was re-shot was the relationship between Susan and the Doctor, which Newman was unhappy with. "I've never forgiven Verity for that! I wanted one character with whom my children's audience could identify and who was a stranger to *Doctor Who*, but somehow it turned out that *Doctor Who* was her grandfather. And I never wanted that – ever!"

When he created the series, Newman had very definite ideas about the sort of subject matter he wanted the stories to cover. "With the educational aspect in mind, I wrote in my memo that the outer space stories must be based on factual knowledge about outer space. Also, by going back in time we could bring history alive for the young, having *Doctor Who* and his earthlings on the shores of Britain when Caesar landed – that sort of situation.

"Being a real *aficionado* of science fiction, I hated stories which used bug-eyed monsters, otherwise known as BEMs. I wrote in my memo that there would be *no* bug-eyed monsters in *Doctor Who*. And after a few episodes, Verity turned up with the Daleks! I bawled her out for it, but she said, 'Honest, Sydney, they're not bug-eyed monsters – they're human beings who are so advanced that their bodies have atrophied and they need these casings to manipulate and do the things they want!'

"Of course, the Daleks took off and captured everybody's imagination. Some of the best things I have ever done are the things I never wanted to do. It's true! It's worked out that way."

Newman was soon to find himself defending the very characters he had initially resented. "At the BBC, every Wednesday morning there was a meeting called the Weekly Programme Review, where all the departmental heads got together to talk about the previous week's programmes and decided what was wrong and what was right about them. Some of the departmental heads voiced criticism that the Daleks were too frightening.

"I didn't agree with them, so I protested. The late Huw Wheldon, who as Programme Controller was chairing the meeting, fortunately agreed with me. 'Nonsense,' he roared out, 'I've got two little kids and they put waste paper baskets on their heads and run around yelling, "Exterminate! Exterminate!"' And of course that calmed everything down."

After the first few weeks, Newman's involvement in the day-to-day production of *Doctor Who* was minimal. Of course, as Head of Drama Group he continued to keep a close eye on it, and his approval was needed whenever a new producer was appointed, but it was just one programme among many. "In my final year at the BBC I was responsible for seven hundred and thirty dramas, with a staff of four hundred and twenty-five," he points out.

A few particular serials do stick in his memory, however, including *The Celestial Toymaker*. "The Doctor and his friends arrived in some world where they're playing chess or something. It was wonderful and very intellectual, and thank God it was attractive to watch. I don't think anyone understood it – I never did!"

> **"The Russians announced that they had a man who had gone around the world and landed safely. Now that's timing!"**

Although *Doctor Who* is undoubtedly Sydney Newman's most famous contribution to the genre of television science fiction, it is by no means his only one. In Canada he produced a science fiction serial, and at ABC he was responsible for the popular *Pathfinders* series (see **DWM Issue 137**).

Newman remembers well the first *Pathfinders* adventure (which featured a very young Michael Craze, who was later to portray the Doctor's Companion Ben). He also recalls one of the later serials. "It was about a crazy scientist played by George Coulouris," he explains. "He's an evil guy who wants to exploit the riches of some other planet. It was a crude thing, but it won audiences. It played for twenty-one weeks, which wasn't bad."

Some of Newman's *Armchair Theatre* productions had strong science fiction themes. One was a dramatisation of John Wyndham's story about prejudice, *Dumb Martian*. Another was *The Man Out There*, by Donald Giltinan, which gave rise to an extraordinary co-incidence, as Newman explains. "As I said, part of my basic philosophy is to do plays about the here and now, the reality of life.

Sydney Newman (arms folded, right) on set for an episode of *Armchair Theatre*.

"In those days I was a great reader of *The New Scientist*, and I was reading all about the geophysical year. The Russians had lobbed their Sputnik up in the stratosphere and I said, 'One of these days they're gonna put a man up there'. So I commissioned Donald to write a play about this, and he delivered it about two or three months later. It was about a Russian astronaut who was in a spacecraft circling the globe, and the Russians can't get him down safely and he's burnt up.

"We put it into production and Patrick McGoohan played the part of the astronaut. Would you believe it, we went on air on Sunday night and that play was on the air at exactly the same time as Yuri Gagarin was circling the world! On Tuesday morning, the Russians announced that they had a man who had gone around the world and landed safely. Now that's timing!"

Another of the plays he produced for *Armchair Theatre* graphically demonstrated the hazards of doing television live. "We were doing a play about London being destroyed by an atom bomb, and there are some survivors in the Underground. One of these survivors was played by an actor called Gareth Jones. Part of the action centres on these people crawling through the rubble to get out, and we had to illustrate them crawling for a period of three days.

“The way we did it was to photograph three people crawling, then had the camera move in for a two-shot whilst the third actor went off and someone put ‘dirt’ on his face. He then crawled back in and the camera resumed on a three-shot. You then did a two-shot again whilst another actor went off and got all dirtied up. This was all done within a period of forty seconds.

“Gareth took his turn to be made-up, and whilst the girl was slapping on the make-up, he said that he felt sick. This was right in the middle of the second Act. I was in an office about two doors away, watching the show as it was going out on the air. Suddenly I was aware that something had gone wrong. Gareth was not there and the action was not the way it had been planned. The moment the Act ended, I got up and ran into the control room. Before I could say anything, Ted Kotcheff, the director, said, ‘Sydney, Gareth's dead! He's died – what do I do?’ And I said something stupid like, ‘Shoot it like a football game – just follow the actors.’

“So Ted rushed onto the floor and gave instructions as to what to do during the two-and-a-half minute commercial break. He talked like blue streak! Verity, who was his production assistant, stayed in the control room reading everything whilst Ted actually directed the play on the floor, which was a very unusual thing to do. But thank God Ted is one of the most intelligent directors in the world, because he managed to re-arrange the action and dialogue in such a way that we were able to finish the play.”

“Why does this woman go on this way? Finally I arrived at the conclusion that she had the mind of a Victorian.”

On occasions, Newman was accused of encouraging a decline in moral values because of the hard-hitting nature of his plays. This was to give him the idea for another series. “I kept on wondering what makes Mary Whitehouse tick. Why does this woman go on this way? Finally I arrived at the conclusion that she had the mind of a Victorian. Then I thought, ‘What would happen if a person from the 1890s was reborn in the 1960s?’ And that's how *Adam Adamant Lives!* was conceived.”

Adam Adamant also owed his birth to two fictional sleuths. “I did some research and found out that there was a popular detective who was really a poor man's Sherlock Holmes, and his name was Sexton Blake. Sexton Blake was just like Holmes except that he was more dashing, more extrovert; he was just as brainy but without the intellectual pretensions of Sherlock Holmes.

“Now, Sexton Blake worked with a little boy who came from the slums in the East End of London and knew all about the criminal underworld. So you had this elegant, upper class guy and this little boy called Tinker who knew what all the crooks were up to! I tried to buy the rights to Sexton Blake and I discovered that they were owned by one of the big newspaper chains, who wouldn't sell. So Adam Adamant was more or less patterned after a combination of Sexton Blake and Sherlock Holmes, with Mary Whitehouse thrown in for good measure!

“The actress was attractive but she just wasn't cute enough.”

“It took months to dream up the name of the character. I thought of Tom Devizes, Magnus Hawke, then Trevellyan – a name I've always been fascinated by. I then looked up ‘adamant’ in the dictionary and found out that adamantine is something very hard – almost as hard as diamond – so I called him Adam Adamant.”

However, despite Newman's enthusiasm for the idea, the series was not quite a success in his eyes and he took it off after only two seasons. “I gave it to Verity to produce because she wanted a change from doing *Doctor Who.* But she could never quite get this Victorian mentality to contrast with the swinging Sixties... she couldn't quite get the scripts right.

“In the series, I changed Sexton's companion into a teenage girl, a teenybopper, but we got the casting wrong. The actress was attractive but just wasn't cute enough. I did everything to jazz it up – gave him a Jeeves sort of butler who quotes couplets – but that didn't gel. Y'know, ideas are a dime a dozen but success depends on how well you work them out. Verity worked out my ideas on *Doctor Who* but she didn't quite manage it on *Adam Adamant Lives!*”

In the autumn of 1966, Newman became closely involved with *Doctor Who* again for a short while to oversee the regeneration from William Hartnell to Patrick Troughton – a crucially important development in the series' history. “Troughton was unhappy being asked to produce a ‘carbon copy’ of Hartnell's performance, so I suggested that he interpret the role like ‘a cosmic hobo’ – a Charlie Chaplin.” After lengthy discussion, it was this suggestion that was adopted – and thus was born the character of the Second Doctor, which viewers came to know and love.

Even with the change of lead actor, though, Newman was firm that one aspect of the character should remain constant. “The Doctor must never know how to operate the TARDIS. The earthlings should always want to get back home, and he would always intend to take them home, but they would mistakenly end up somewhere in the past or in the future.”

By 1967 Newman was again looking for new challenges. “I had this wonderful offer to become Head of Production for the Associated British Picture Corporation out at Elstree. Feature films was something that I had never done. But unfortunately it all fell apart because the company was taken over by EMI who sacked all the creative staff in favour of employing freelance people.”

Six months later, Newman received a golden handshake and returned to Canada, where he became Chairman and Chief Executive of the prestigious National Film Board. In 1975 he began two years as Special Adviser on Film to the Secretary of State for Canada, following which he went into semi-retirement.

However, Newman is not the sort of man to remain inactive for long. After his wife died, leaving a big gap in his life, he decided to return to England in 1985 to revive his career, and he is currently developing some projects for Channel 4. Although he greatly dislikes 1980s-style *Doctor Who,* he still has a certain fondness for the series – he even has a toy Dalek adorning the mantelpiece in his flat. Indeed, he was somewhat indignant to learn recently that his role in creating the programme is not always recognised. “Someone told me that there was a question in Trivial Pursuit, ‘Who created *Doctor Who?*’ You turn the card over and it says the answer is Terry Nation!

“I wrote a rather stinging letter, demanding the destruction of all the Trivial Pursuits that had that mistake in them, hinting at some fabulous compensation that they should give me for demeaning my contribution to,” and laughingly, “world culture! I got lawyers and everything, but I didn't get anywhere. They just said they would withdraw the card. I even wrote to Terry Nation for his support, and he sent me a very nice letter.”

Like the character he created back in 1963, Newman has had a life of change. “When I look back over the pattern of my life – starting out wanting to be a cartoonist, then an artist, then a stills photographer, then a movie maker, then with outside broadcast in television, then shifting over to drama – it seems to me that I've changed direction every five to seven years.

“My whole life's been like that, and of course I've changed places to live too. I've been lucky in my life, fortunate to have had so many opportunities, and one of the reasons I'm now writing my memoirs is to try to understand why my life has been like that: why have I been so fortunate whilst others haven't...”

At 71 years of age, Sydney Newman is still asking questions of himself, as his dramas did of the world.

Interview by David Auger and Stephen James Walker

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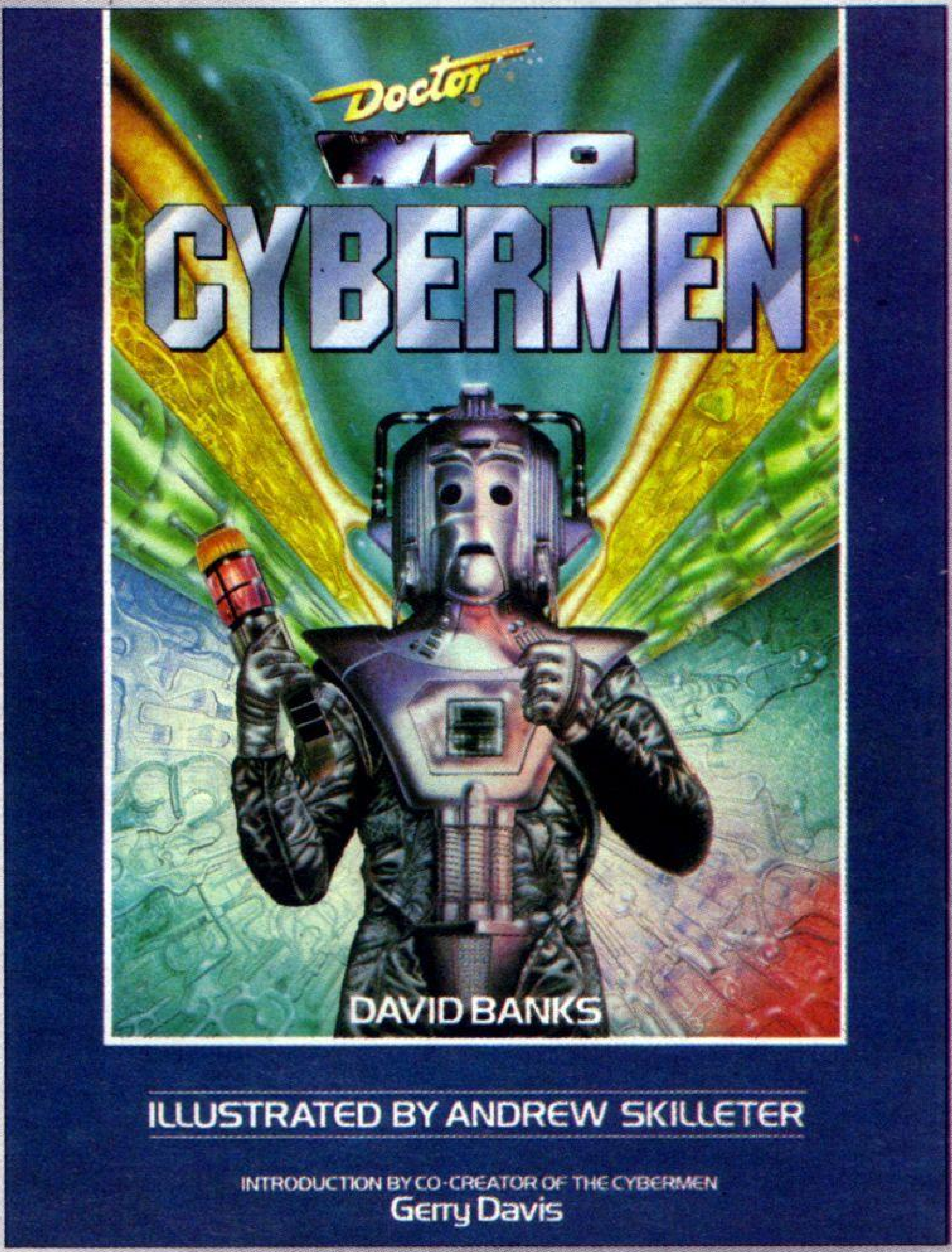
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* Nostalgia *

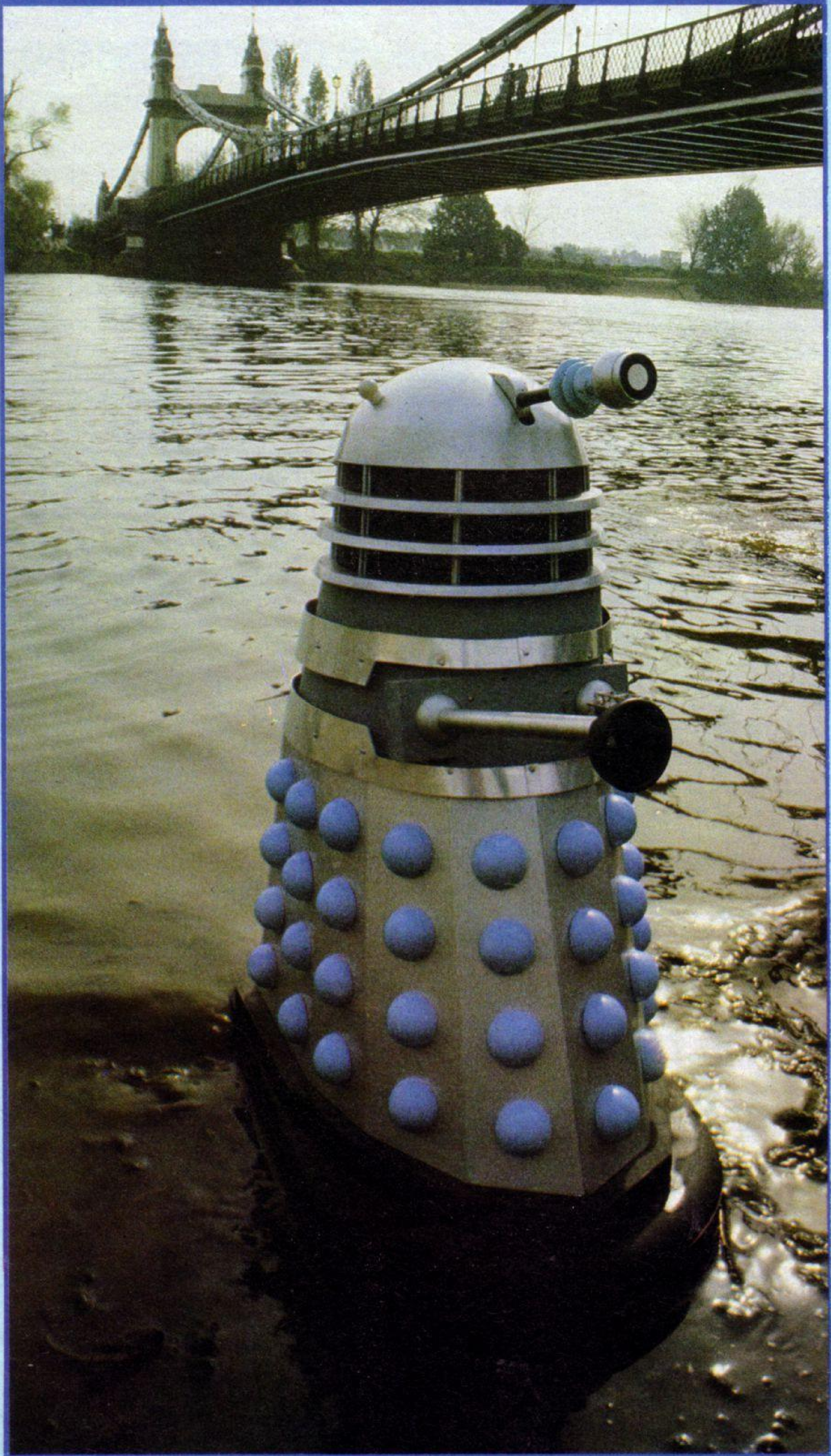


Photo: JULIAN VINCE

The DALEK Invasion Of Earth

This month *Nostalgia* travels back 24 years to remember one of the very best adventures with William Hartnell, when once again he met in battle with his most dreaded enemies.

'THE DALEKS ARE HERE!' screamed *Radio Times* in December, 1964.

> *'Whirling through space and time* Tardis *touches down at the start of today's new adventure on dry land where, according to Susan's reading of the instruments, it is 'radiation nil, oxygen normal, pressure normal - an Earth reading!' And it is in fact London. A menacingly hushed London, with no sign of life and an eerie feeling of decay.*
>
> *Once again the time factor is in doubt, for* Dr Who *and his companions could have landed in the early 1900s – or the twenty-fifth century. But having discovered where they are, they soon realise* when *they are, for the city is not as empty as it appears to be. Some startling visitors from another planet have also landed on Earth, and the travellers find themselves facing antagonists whom they had thought destroyed…'*

The Daleks were indeed back, returning to *Doctor Who* almost a year after they had made their stunning first appearance. The BBC publicity machine swung into action, trailing the new story throughout the preceding week on television, ensuring blanket coverage from the press, and securing a dramatic front cover on *Radio Times*. So tantalised was the British public by all this unprecedented publicity, that millions tuned in at 5.40 on Saturday, 21st November, to watch *Doctor Who*. And so gripping was the story that unfolded, a huge following was guaranteed. The Daleks were a sensation!

The Dalek Invasion of Earth captured the public imagination. The Daleks, ruthless, butchering aliens had invaded and indeed conquered the Earth. The Doctor and his party found themselves in a future vision of London, a London laid waste by the Daleks; the human race had been decimated, and the tragic survivors suppressed and used as slave labour.

As a Dalek told the Doctor and Ian by the bank of the Thames, 'Resistance is useless. We are the masters of the Earth.' *Fait accompli*? The Doctor thought otherwise.

The story began as it meant to go on – grimly. The opening scene showed a young man, dressed like a vagrant, staggering almost in a trance towards the edge of the River Thames. On his head was a cumbersome metal helmet, incongruous with the rest of his clothing. Stopping by the bank, he violently tore off part of the strange device and let out a strangled cry,

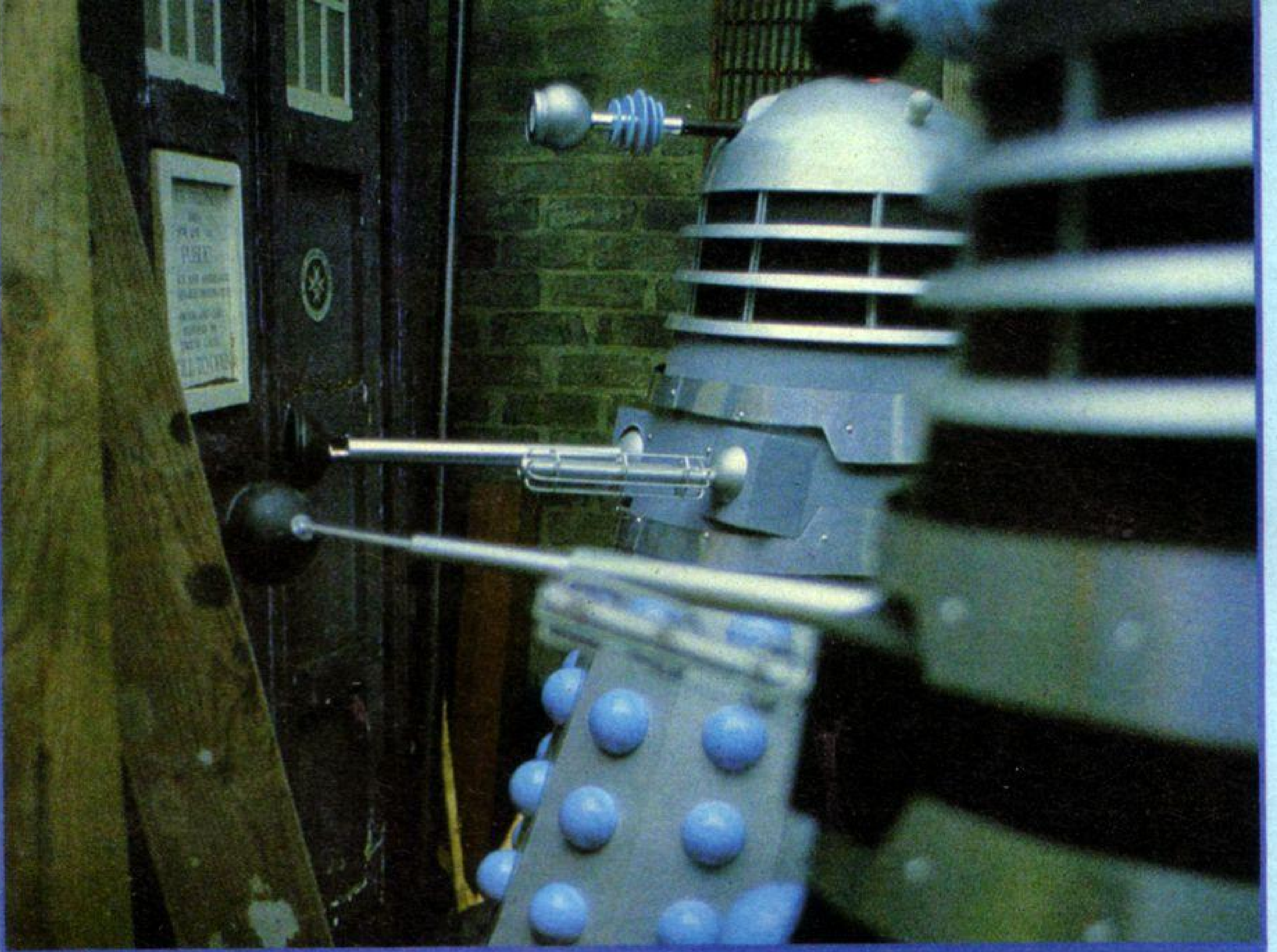


Photo: JULIAN VINCE

▲ The TARDIS under siege.

▲ Jenny (Ann Davis) and Barbara (Jacqueline Hill) in a tense moment from *Flashpoint*, the final episode of *Dalek Invasion of Earth*. ▼ Dalek from the depths...

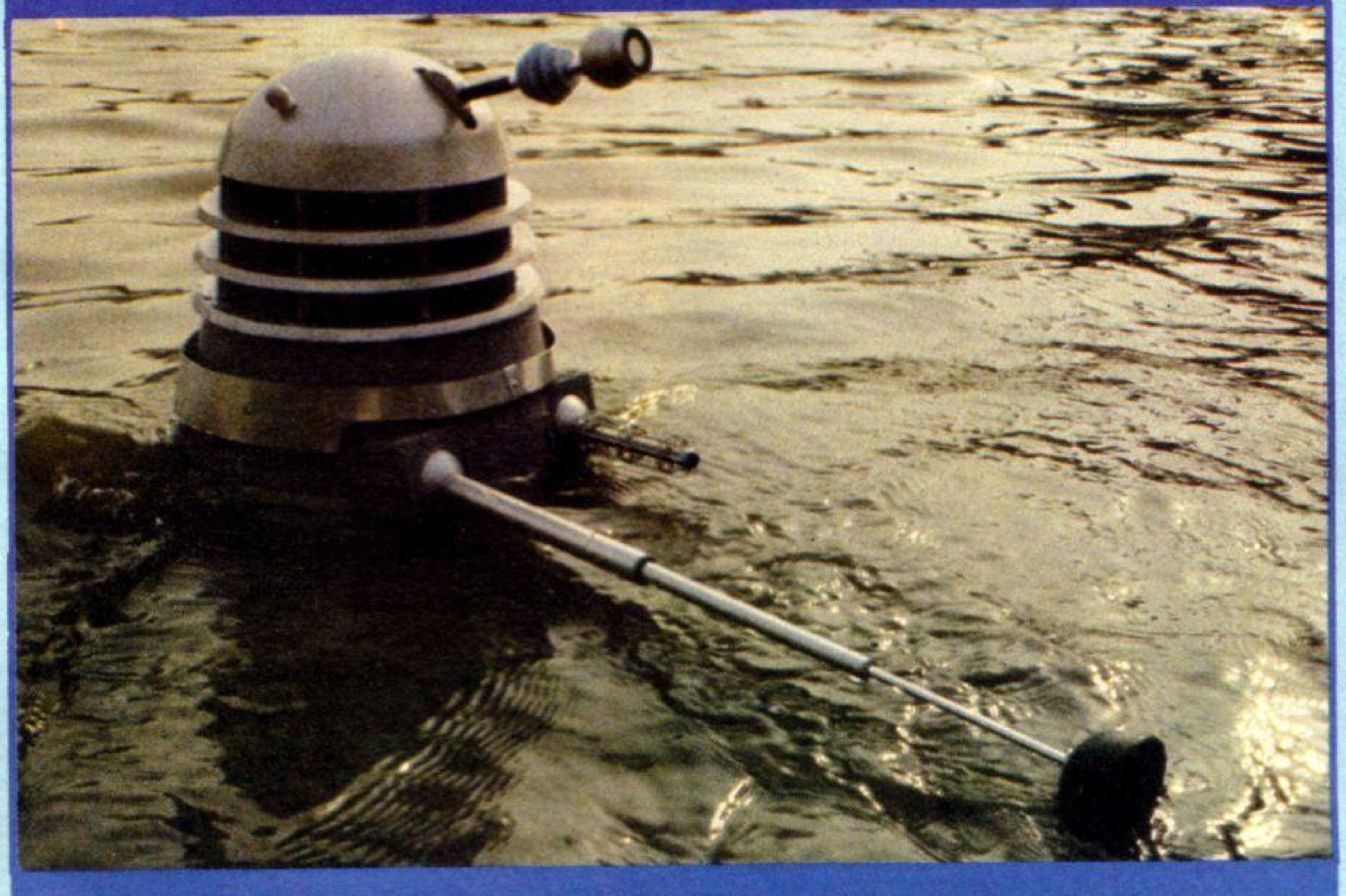


Photo: JULIAN VINCE

before plunging face down into the water. His lifeless body then floated away across the filthy water.

The TARDIS landed a few seconds later on the very same bank, depositing the Doctor, Ian, Barbara and Susan – the programme's original line-up of regular characters. The running thread of the story at the time was the Doctor's attempts to return the two schoolteachers to London 1963, and this, witnessed in their exultant expressions on leaving the TARDIS, was where Ian and Barbara believed themselves to be. The Doctor was the first to notice something had gone awry.

'Decay. Yes, that's the word I was looking for. Look at all this neglect all over the place. It's been abandoned... I have a feeling, or call it intuition if you like, I don't believe we're anywhere near your time the 1960s... Ask yourself. Here we are standing by the Thames, and what have we heard? Nothing. Precisely nothing. No sound of birdsong, no voices, no sound of shipping, and not even the chimes of old Big Ben. It's uncanny...'

DEEP WATER

A series of odd discoveries in the derelict surroundings, like posters warning people not to dump bodies in the river, and a calendar showing 2164 confirmed the Doctor's suspicions. And the sight of Battersea power station minus two chimneys, and then later a flying saucer hovering in the sky, told them that things were not at all as they should be.

As ever, the foursome became separated: the Doctor and Ian investigated a derelict warehouse, accompanied by some superbly ominous incidental music; and Barbara and Susan found themselves dashing through a maze of dockland ruins to the hideout of resistance fighters.

But what were these people resisting against? What had happened to their London? The Doctor and Ian were soon to find out, in one of the series' most dramatic episode climaxes, as, after days of publicity and 25 minutes of suspense, they spun round to see a Dalek rising from the River Thames.

> *'My earliest memory of* Doctor Who *is my terror at the sight of the Dalek's head coming out of the water. Its eye bobbing up and down, and its other arms, one of which my brother told me was a weapon.'*
>
> *Esther Flyte,*
> *Kendal.*
>
> *'The return of the Daleks was looked forward to with great excitement by me, and my friends. I can remember everyone cutting out pictures from the paper and the* Radio Times *and playing Daleks after school. Then on that Saturday afternoon, about five of* ►

The DALEK Invasion Of Earth

us went round to my friend's house and we all watched in silence as the episode was shown… the ending when the Dalek appeared out of the Thames had us all cheering.'

James Robertson,
Swansea.

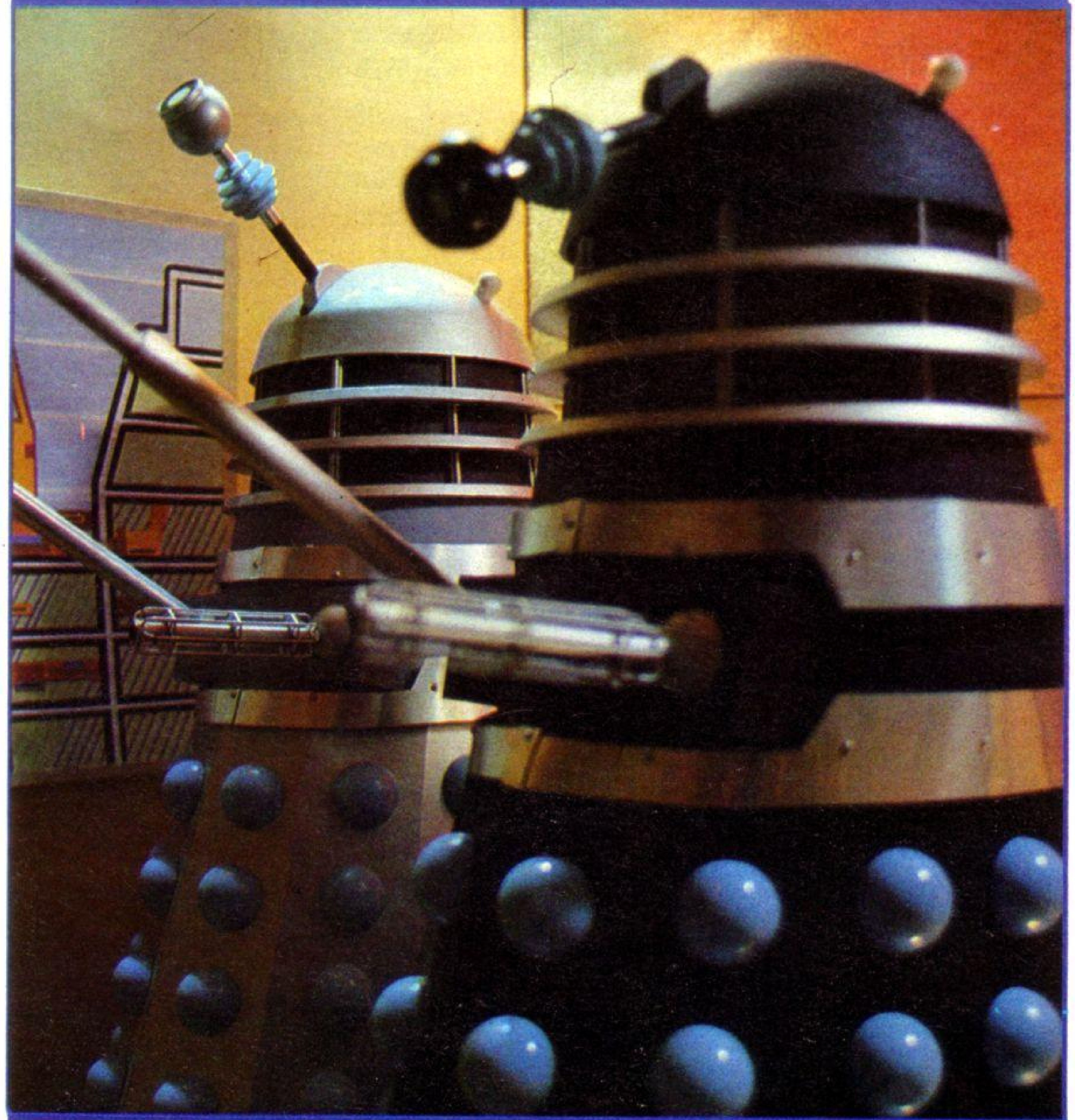


Photo: JULIAN VINCE

The Black Dalek directs the Core action.

Hartnell holds them off?

POLICE TELEPHONE
FREE
FOR USE OF
PUBLIC
PULL TO

Photo: JULIAN VINCE

In this story, the Daleks were shown at their most impressive. For once they had achieved something; they had successfully conquered our planet, and had been ruling it for several years. The remnants of mankind had been subjugated and turned into Robomen, London had been virtually obliterated and the whole of Bedfordshire had been converted into a giant mine.

In their first story (*The Daleks* was covered by Nostalgia in **DWM Issue 112**), the creatures were portrayed as a dying race, with many weaknesses their enemies could exploit, but now they seemed invincible, having escaped the confines of their city, and using their mechanical shells not as life-supports but as war machines. (Terry Nation's sloppy explanation that these were an earlier breed of Daleks was almost as ludicrous as the thought, on reflection, of what a Dalek was actually *doing* under the Thames!)

The Dalek Invasion of Earth marked the series' first proper venture out of the recording studio, with a large allocation for outside filming. Tight budgeting and the problems of working in the middle of the capital city necessitated a finely planned film schedule.

The TARDIS landing site and the river bank were found below Hammersmith Bridge, conveniently right on the doorstep of the BBC's Riverside Studios. However, the script called for scenes of Barbara and her resistance friends scurrying along the Embankment and through Whitehall, and of Daleks gliding over Trafalgar Square and Westminster Bridge. As everywhere had to be deserted, the cast and crew had to set out very early on a Sunday morning. The spectacular footage which resulted was well worth their efforts.

'The Daleks were a very believable force, terrifying for toddlers who hid behind the sofa, fun for older kids who wanted to play Doctor Who *v the Daleks in the playground, and I suppose fascinating for any adults*

> *with a sense of wonder. I fell into the middle category, and I was gripped by the Doctor's adventures.'*
>
> *Paul K. Jones,*
> *Aberdeen.*

The Doctor and his Companions were put to excellent use over the six episodes. William Hartnell played the First Doctor as immaculately as ever, bumbling and grumbling his way through the story.

A wonderful set-piece came in episode two when the Doctor was trying to puzzle out a complicated lock mechanism and escape from his cell on the Dalek saucer. Watched by Ian and a man called Craddock, the Doctor had ample opportunity to show off his powers of deduction, and scoff at their ignorance. To a sceptical Craddock: 'My dear boy, if they had to deal with a man of your talents, they need hardly fear, need they?'

DISAPPEARING DOCTOR

Shortly after this, having exposed his genius to the Daleks, the Doctor was taken away to be robotised, and contributed little to the plot until much later on. Due to holiday commitments, Hartnell was unavailable for episode four and his character was written out very poorly right at the start of the episode, with a stand-in actor, back to the camera, apparently collapsing from exhaustion. The Doctor was not really needed again until the climax of the story to polish off the Daleks and for perhaps his most emotionally demanding scene. More of which later.

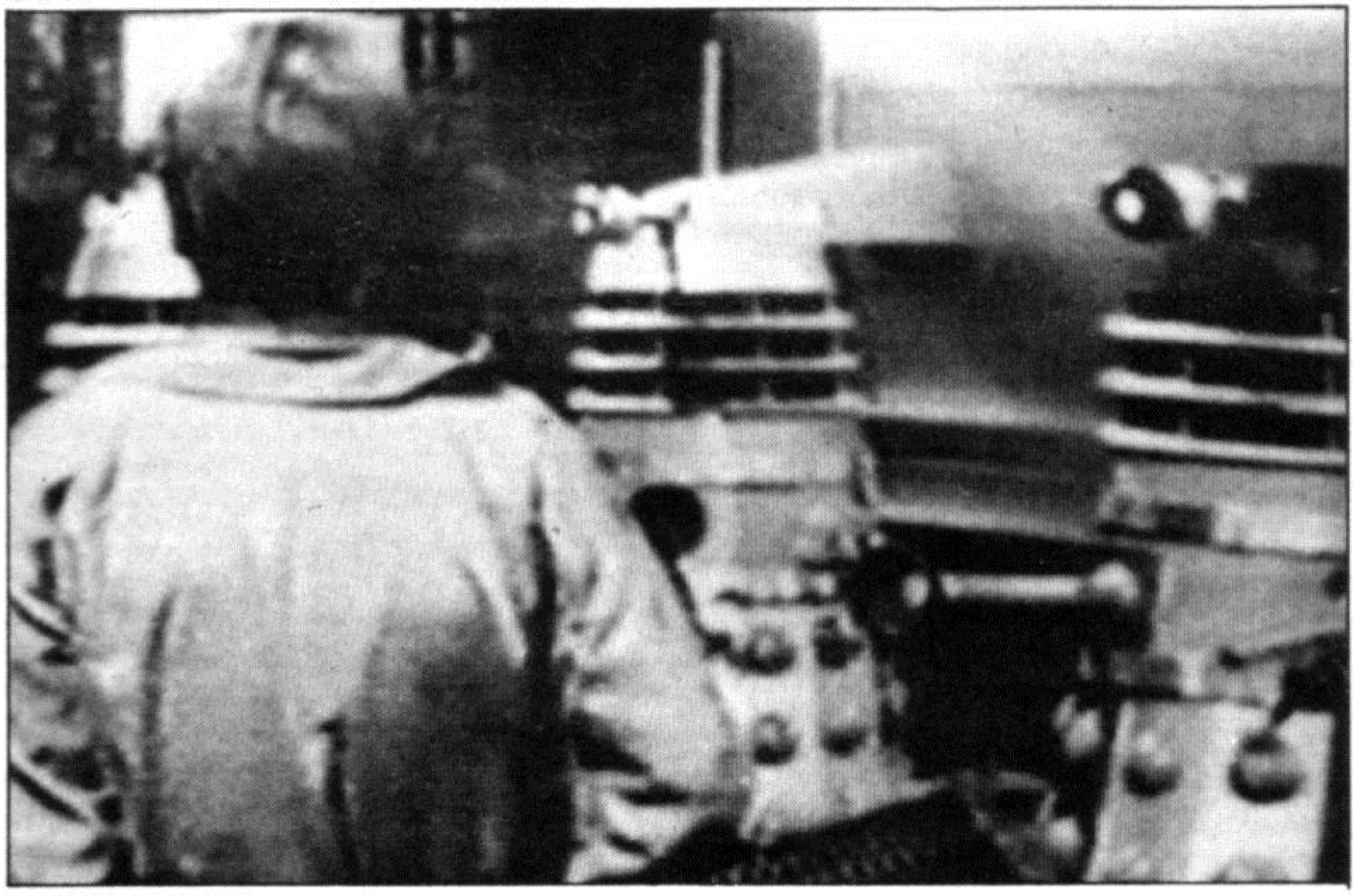
William Russell and Jacqueline Hill again played the heroic adventurers – Ian and Barbara – a modern man and modern woman fighting for survival in a nightmare vision of the future. Such was their dedication and conviction in playing the two schoolteachers, that they commanded enormous respect from their audience.

Ian found himself teaming up with a man called Larry, who was searching for his brother. Together they travelled in the Dalek saucer to Bedfordshire, where they faced the dangers of a prison compound, a deep mine and the man-eating Slyther.

Barbara joined forces with Jenny, a waspish freedom fighter, whose detachment mellowed into strong camaraderie under Barbara's influence. They too headed for Bedfordshire, crossing London with the doomed resistance leader Dortmun, driving an old dustcart under fire from the Dalek saucer and encountering some treacherous hags in the woods.

Carole Ann Ford turned in a refreshing performance as Susan, in spite of some of the inadequacies inherent in the script. One tiresome ploy on the part of Terry Nation was to have Susan scurrying up a pile of rubble, only to bring it crashing down on to the police box, thereby blocking its entrance and giving herself a sprained ankle into the bargain. Her grandfather growled, 'What you need is a jolly good smacked bottom!' ▶

One of the Robomen.



The Daleks make their move against an attack upon the Dalek saucer.

Susan (Carole Ann Ford) and David Campbell (Peter Fraser).

She was seen as resourceful and impudent. When asked what they might contribute to the rebel group, Barbara offered, 'I can cook,' while Susan replied, 'I eat.' But times they were a-changing, and the first loss in the line-up of regular actors was about to occur...

There were some marvellous set-pieces during the course of the six episodes, aside from the familiar ones of the Dalek rising from the Thames and the group of Daleks patrolling the streets.

> *'I remember a terrific episode when Dortmun the cripple rolled his wheelchair out into the street, and threw his bomb at loads of Daleks. Unfortunately it didn't go off and they exterminated him. Then Barbara and Jenny got into a lorry and drove straight through them, knocking the Daleks' tops flying. That was very satisfying.'*
>
> *Gary Sellars,*
> *West Hampstead,*
> *London.*

A mock-up of Chelsea heliport was executed quite successfully in the studio, mainly by shrouding its edges in darkness and using painted backdrops. However, the section of saucer meeting the ground was poorly designed and didn't even remotely match the 'air-borne' model. The Daleks looked very impressive in this setting, herding people into order, and blasting anybody who stepped out of line.

In one shot, a Dalek was seen exterminating an attractive blonde girl, obviously deemed by the director of the time a shocking display of callousness. Less well staged was the rebels' attack on the saucer, when the cameras frankly didn't pick up what was going on. It was all very laboured and clumsy, with people almost waiting to be exterminated.

> *'The Slyther was a very frightening monster, because it was heard and spoken about long before it appeared. It made horrid slithering sounds when it moved, and a gurgling roar when it was hungry. It was very dark and you couldn't see what it really looked like. You just saw a bulky mass with lots of tentacles.'*
>
> *Peter Bettles,*
> *Peterborough.*

MAGNETIC APPEAL

'Rebels of London! This is your last warning! Rebel against us and the Daleks will destroy London completely. You will all die. The males. The females. The descendants.' The Daleks did indeed raze London to the ground, forcing the rebel forces to flee to Bedfordshire, and here the Doctor discovered the reason for the Daleks' presence.

They wanted to bore down into the Earth and replace its magnetic core with a drive mechanism, so that they could pilot it anywhere in space. Although preposterous, it was awesome enough for the scheming Daleks to have conceived. Why they didn't just convert their own world Skaro or a neighbouring planet, we were probably not intended to surmise.

> *'My memories of the tv story and the film have got confused over the years, but I think this was from the tv version. Barbara and Jenny travelled through a creepy wood and took shelter in a little shack belonging to an ugly old woman and her daughter. They seemed pleased to receive visitors but there was obviously something suspicious about them. The girl disappeared in the middle of the night and when she came back she had the Daleks with her. The game was up!'*
>
> *John Northam,*
> *Windsor.*

All roads lead to Bedfordshire. Or so it transpired. That was where all three groups of people (ie. the three storylines) came together: the Doctor, Susan, David and Tyler; Ian and Larry; Barbara and Jenny.

After many hair-raising events involving sewers, racketeers, Robomen and even crocodiles, the heroic band were reunited in the control room above the Daleks' huge mine network. They'd managed to divert the bomb with which the Daleks had planned to destroy the Earth's core, and now there was just a matter of minutes before the whole site was destroyed.

A rousing scene ensued with liberated slaves pouring out of the mine entrance, fleeing up the sides of the quarry to safety, bearing their oppressors aloft and dashing their casings to the ground. The Doctor's group sheltered on a ledge high above the mine and watched the huge explosion of the mine taking the Dalek saucer with it. The Doctor described it as a volcanic eruption. Jenny couldn't believe her eyes. Their struggle was at an end. 'It's over...'

When Carole Ann Ford decided it was time to leave the series, sadly a unique relationship in *Doctor Who* would come to an end: the Doctor would be forced to part from his only known relative, his granddaughter Susan. The seeds were sewn in episode three when Susan attached herself to David Campbell and she realised, 'I've never felt that there was any time or place that I belonged to. I've never had a real identity.'

By episode five, their association had blossomed into romance, and the die was cast when the Doctor crashed into a forest clearing just as they found themselves tumbling into each other's arms. David stammered, 'We were just...Um...I was just...' 'Quite,' said the Doctor. 'I can see something's cooking.' He wasn't referring to the pot on the fire.

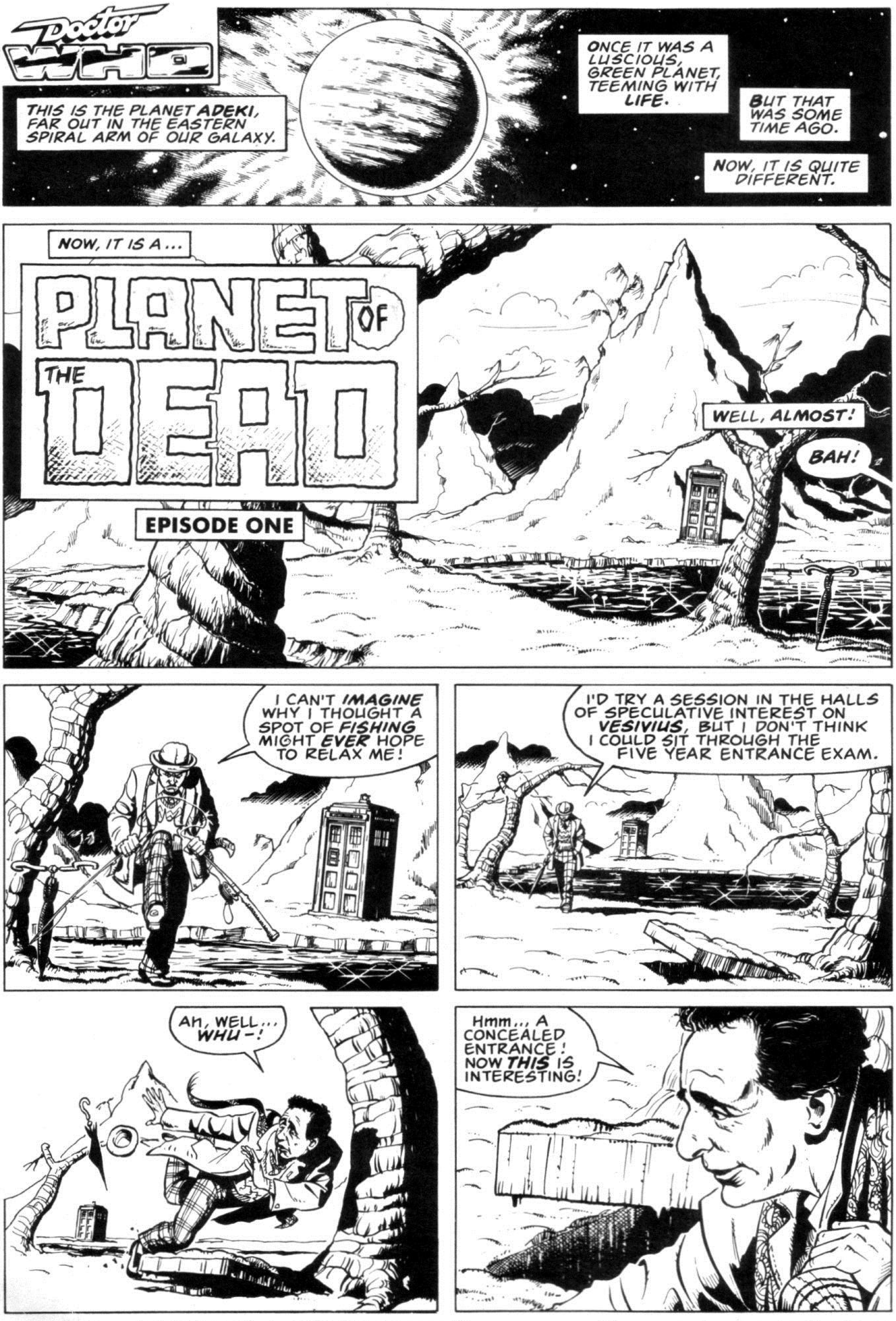
The wrench came at the end of the story when Susan had to make up her mind whom she loved most – David or her grandfather. Out of loyalty, she returned to the TARDIS but the Doctor had double-locked the door against her. Ian and Barbara watched solemnly as the old man choked back his emotions and goaded Susan into taking this chance for a new life.

'During all the years I've been taking care of you, you in return have been taking care of me... You're still my grandchild and always will be, but now you're a woman too. I want you to belong somewhere, to have roots of your own. With David you'll be able to find those roots and live normally like any woman should do. Believe me, my dear, your future lies with David and not with a silly old buffer like me.'

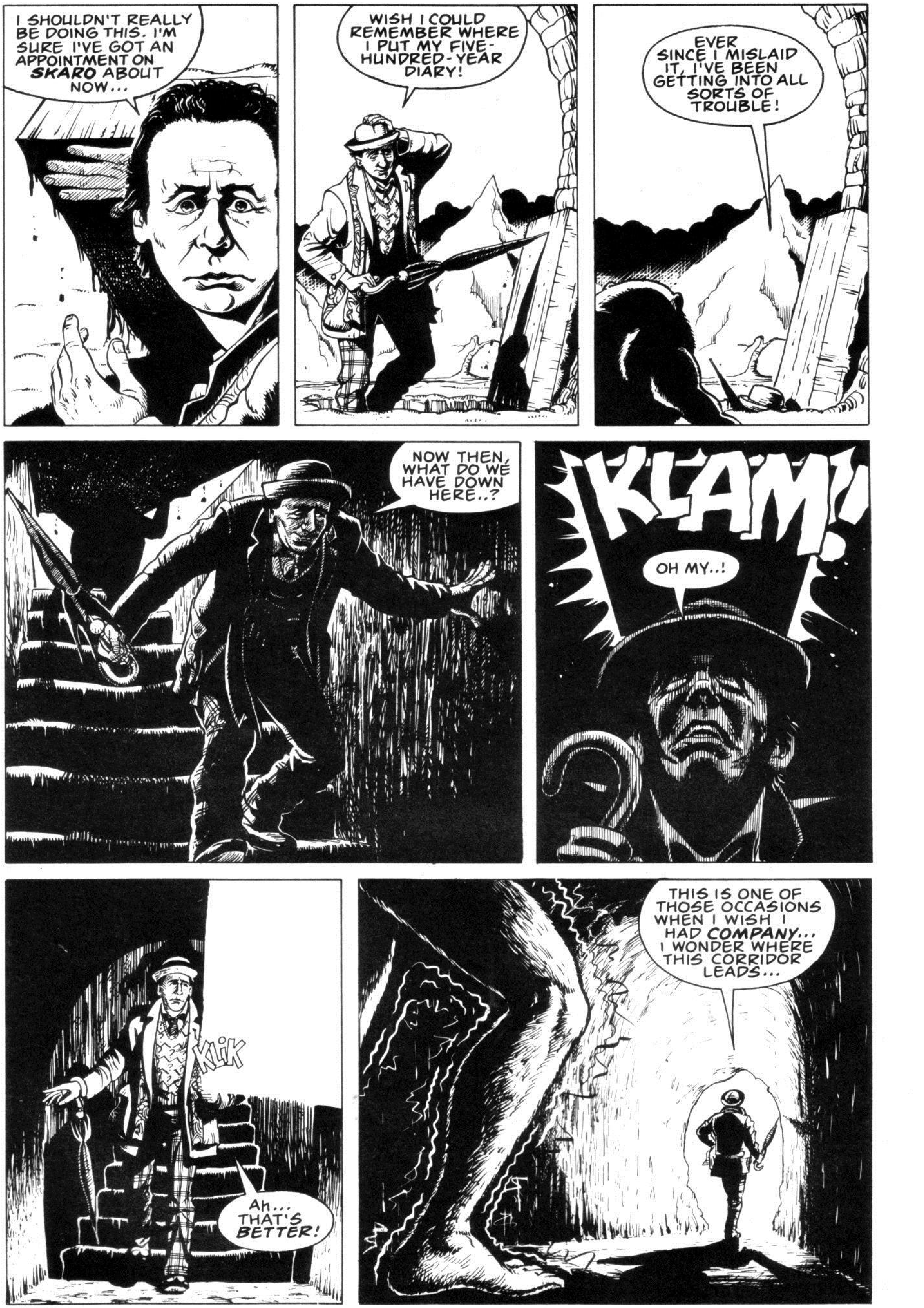
Once the TARDIS had departed, she crossed to the soil on which it had stood and looked wistfully up to the heavens. A tragic, almost funeral piece of music began as she dropped her key to the ship on the ground, went back to David, and they walked off together hand in hand. The picture homed in on the discarded key, blended with an image of deep starlit space, and the end credits rolled.

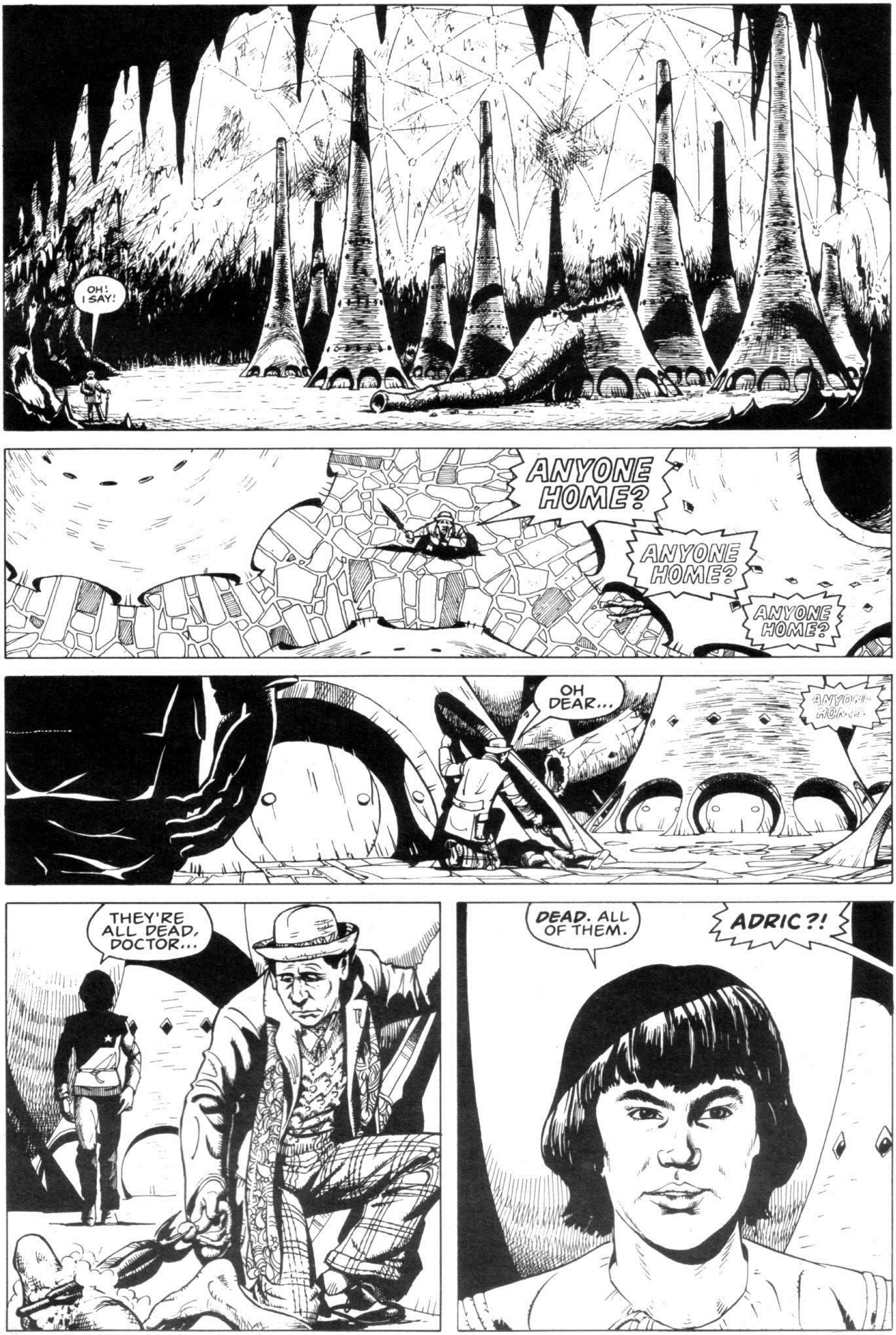
Compiled by Patrick Mulkern. All colour photographs provided by Julian Vince – special thanks for his assistance.

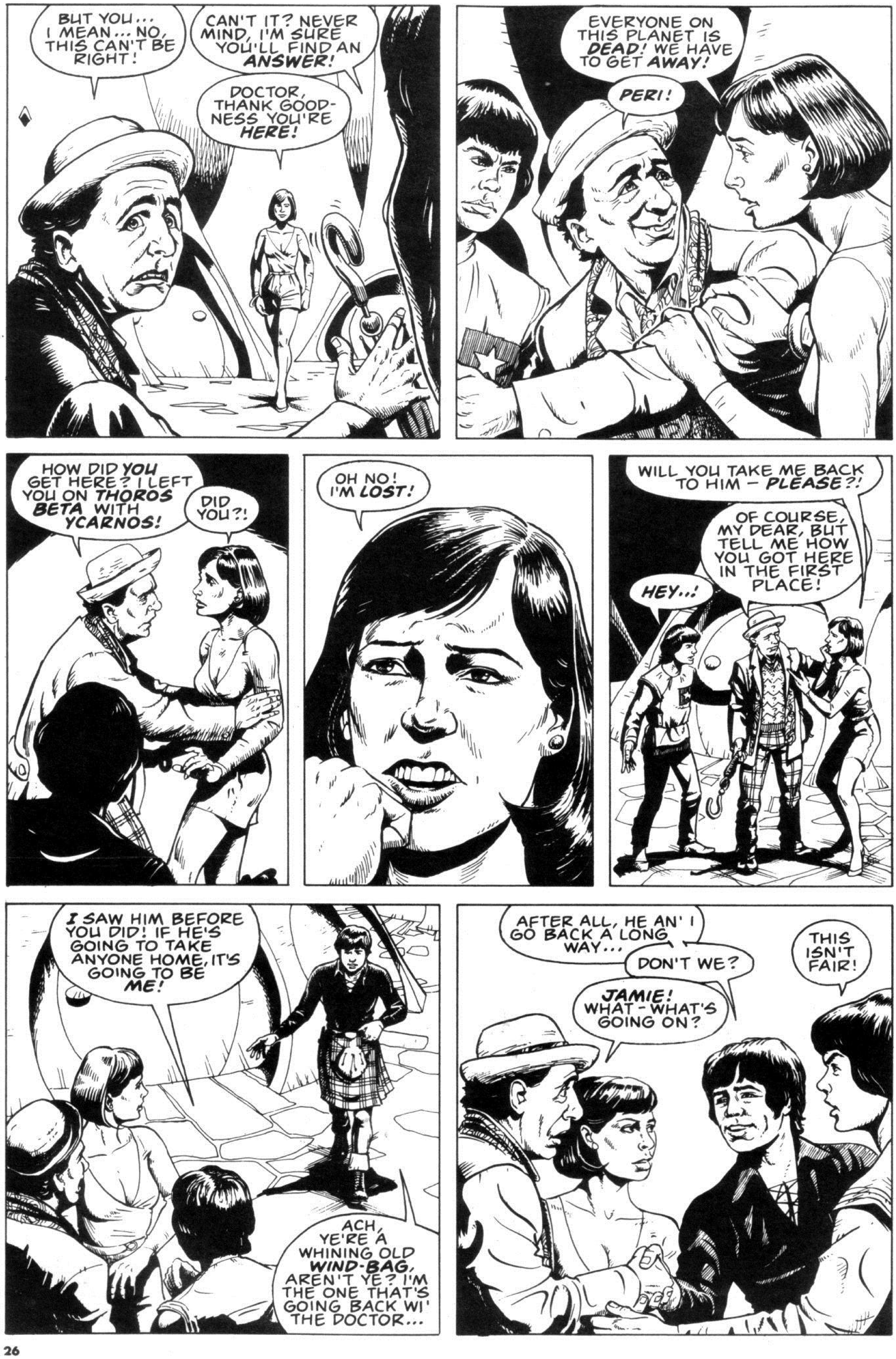
***Next time: The Tomb Of The Cybermen.* Send your memories to *Nostalgia, Doctor Who Magazine,* Arundel House, 13/15 Arundel Street, London WC2R 3DX.**

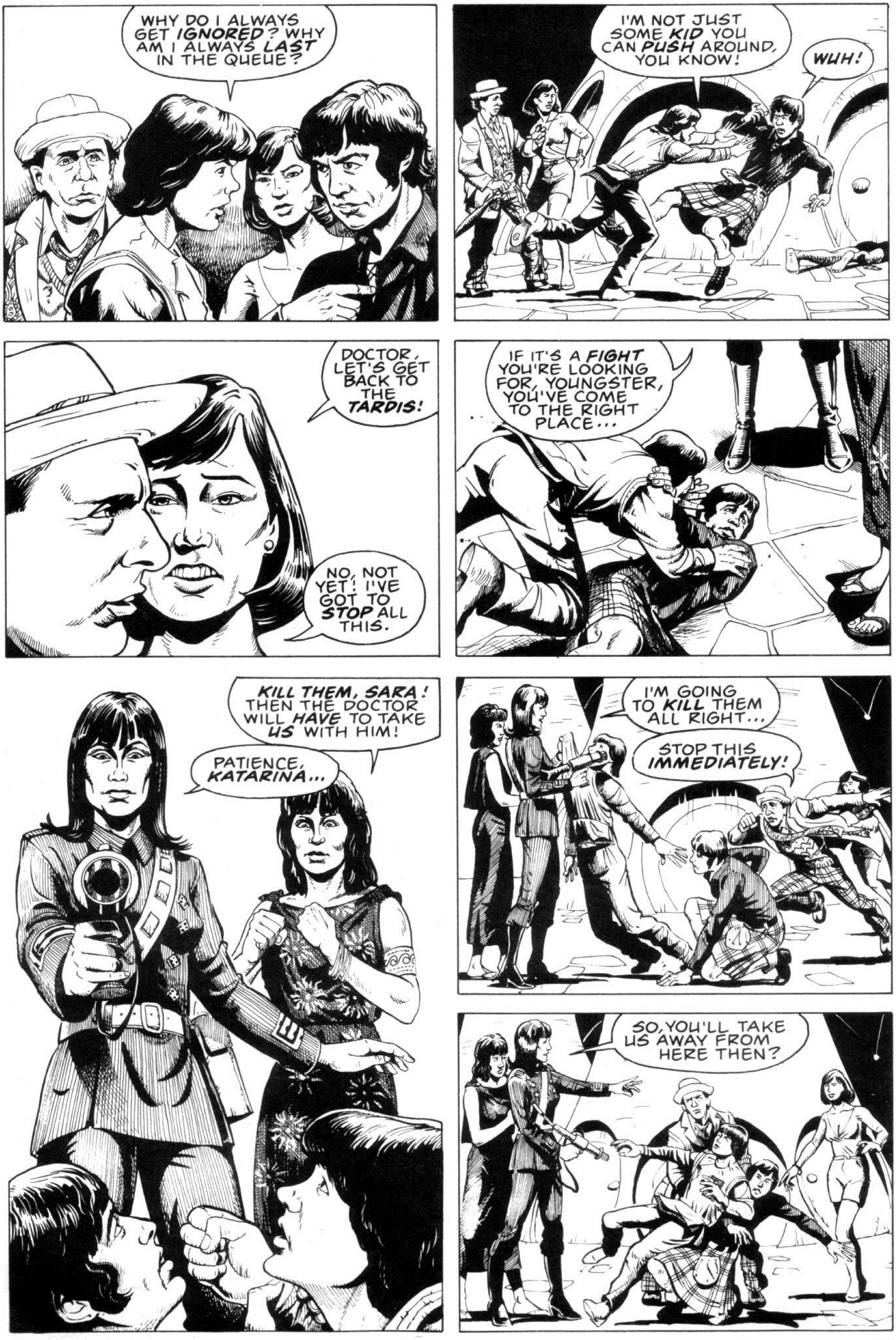

Doctor WHO
THIS IS THE PLANET ADEKI, FAR OUT IN THE EASTERN SPIRAL ARM OF OUR GALAXY.
ONCE IT WAS A LUSCIOUS, GREEN PLANET, TEEMING WITH LIFE.
BUT THAT WAS SOME TIME AGO.
NOW, IT IS QUITE DIFFERENT.
NOW, IT IS A...
PLANET OF THE DEAD
EPISODE ONE
WELL, ALMOST!
BAH!
I CAN'T IMAGINE WHY I THOUGHT A SPOT OF FISHING MIGHT EVER HOPE TO RELAX ME!
I'D TRY A SESSION IN THE HALLS OF SPECULATIVE INTEREST ON VESIVIUS, BUT I DON'T THINK I COULD SIT THROUGH THE FIVE YEAR ENTRANCE EXAM.
Ah, WELL... WHU -!
Hmm... A CONCEALED ENTRANCE! NOW THIS IS INTERESTING!

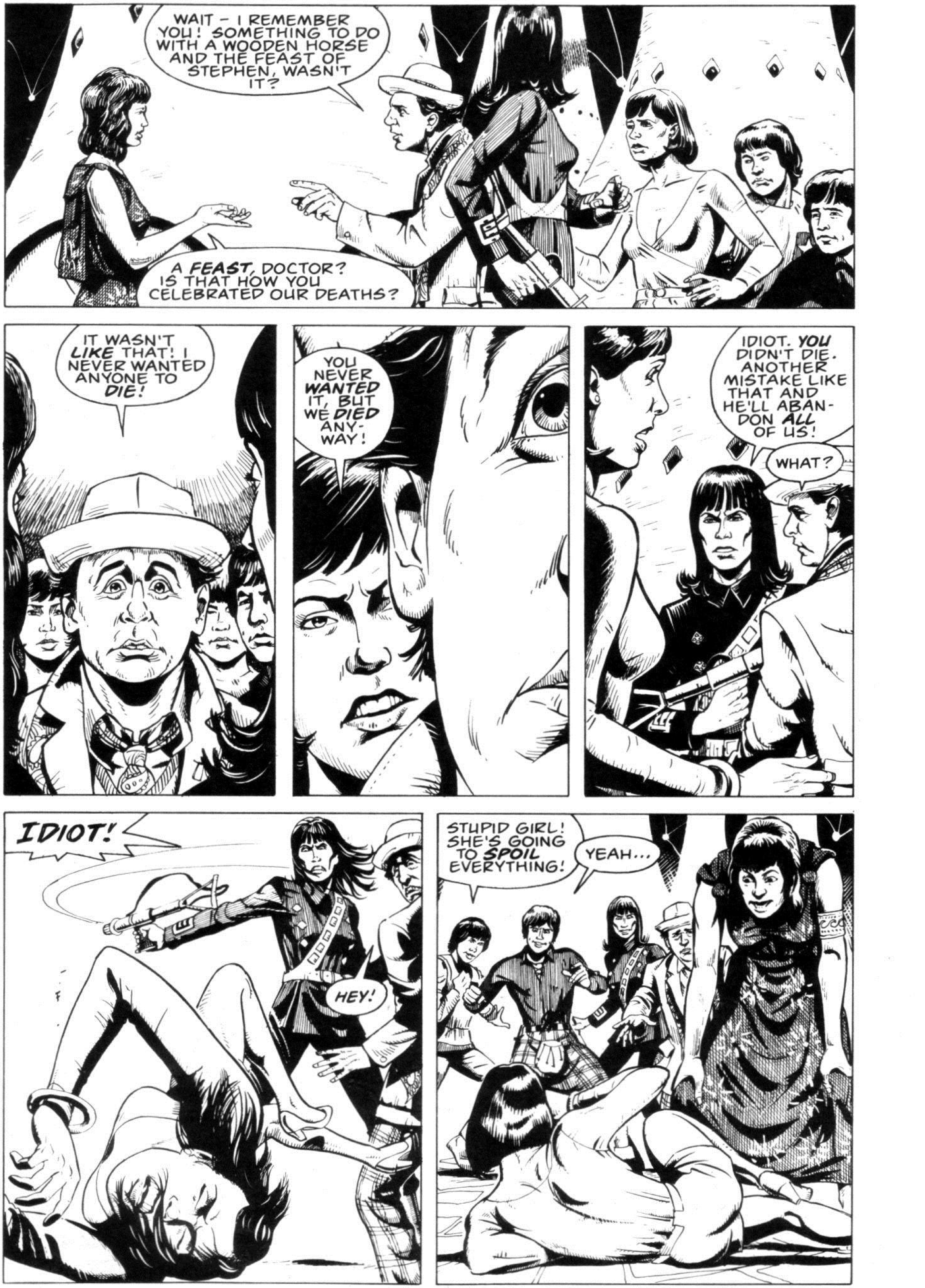
Script **JOHN FREEMAN** Art **LEE SULLIVAN** Lettering **ZED** Editor **RICHARD STARKINGS**

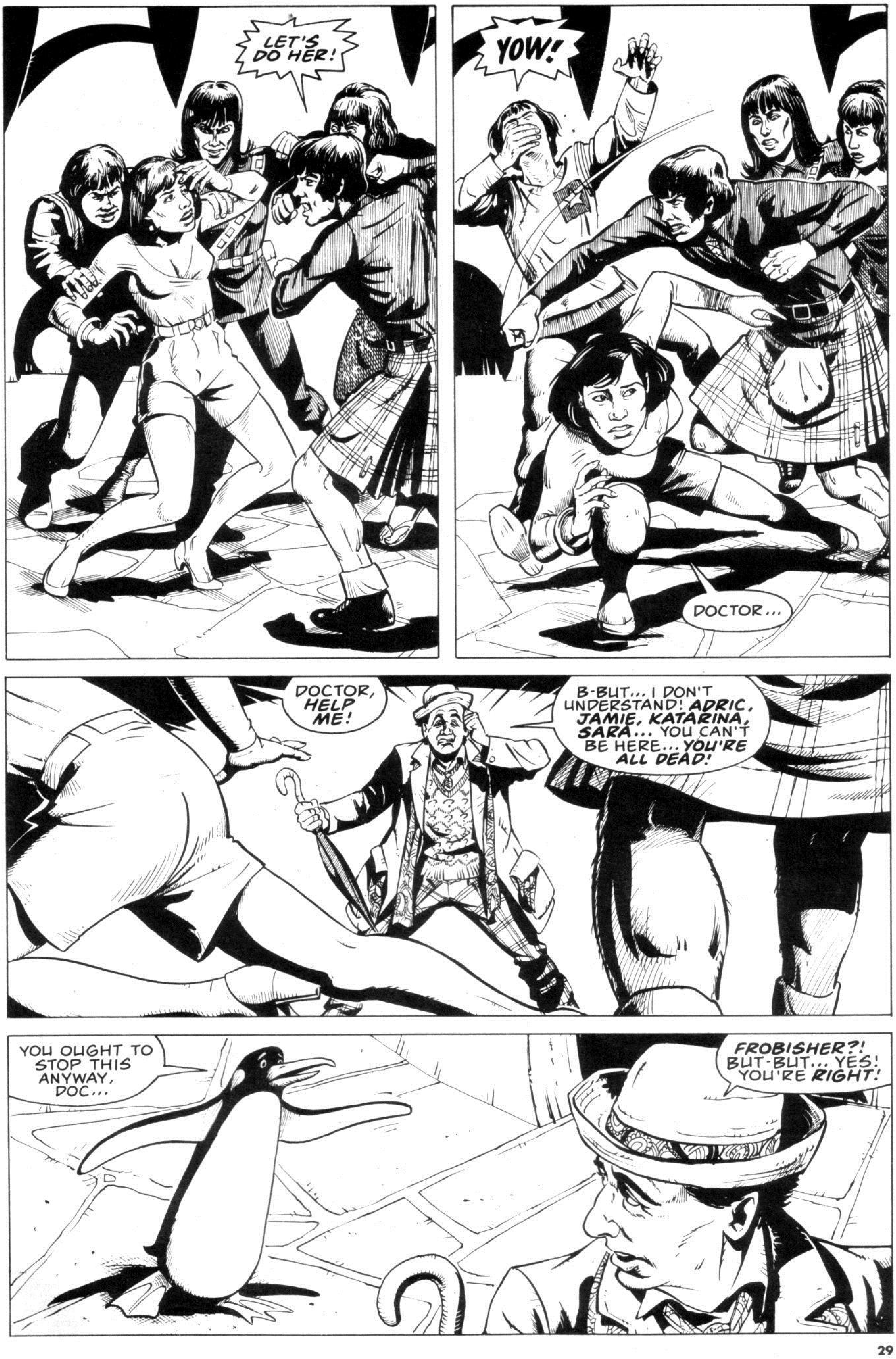

I SHOULDN'T REALLY BE DOING THIS. I'M SURE I'VE GOT AN APPOINTMENT ON **SKARO** ABOUT NOW...
WISH I COULD REMEMBER WHERE I PUT MY FIVE-HUNDRED-YEAR DIARY!
EVER SINCE I MISLAID IT, I'VE BEEN GETTING INTO ALL SORTS OF TROUBLE!
NOW THEN, WHAT DO WE HAVE DOWN HERE..?
KLAM!
OH MY..!
KLIK
Ah... THAT'S **BETTER**!
THIS IS ONE OF THOSE OCCASIONS WHEN I WISH I HAD **COMPANY**... I WONDER WHERE THIS CORRIDOR LEADS...

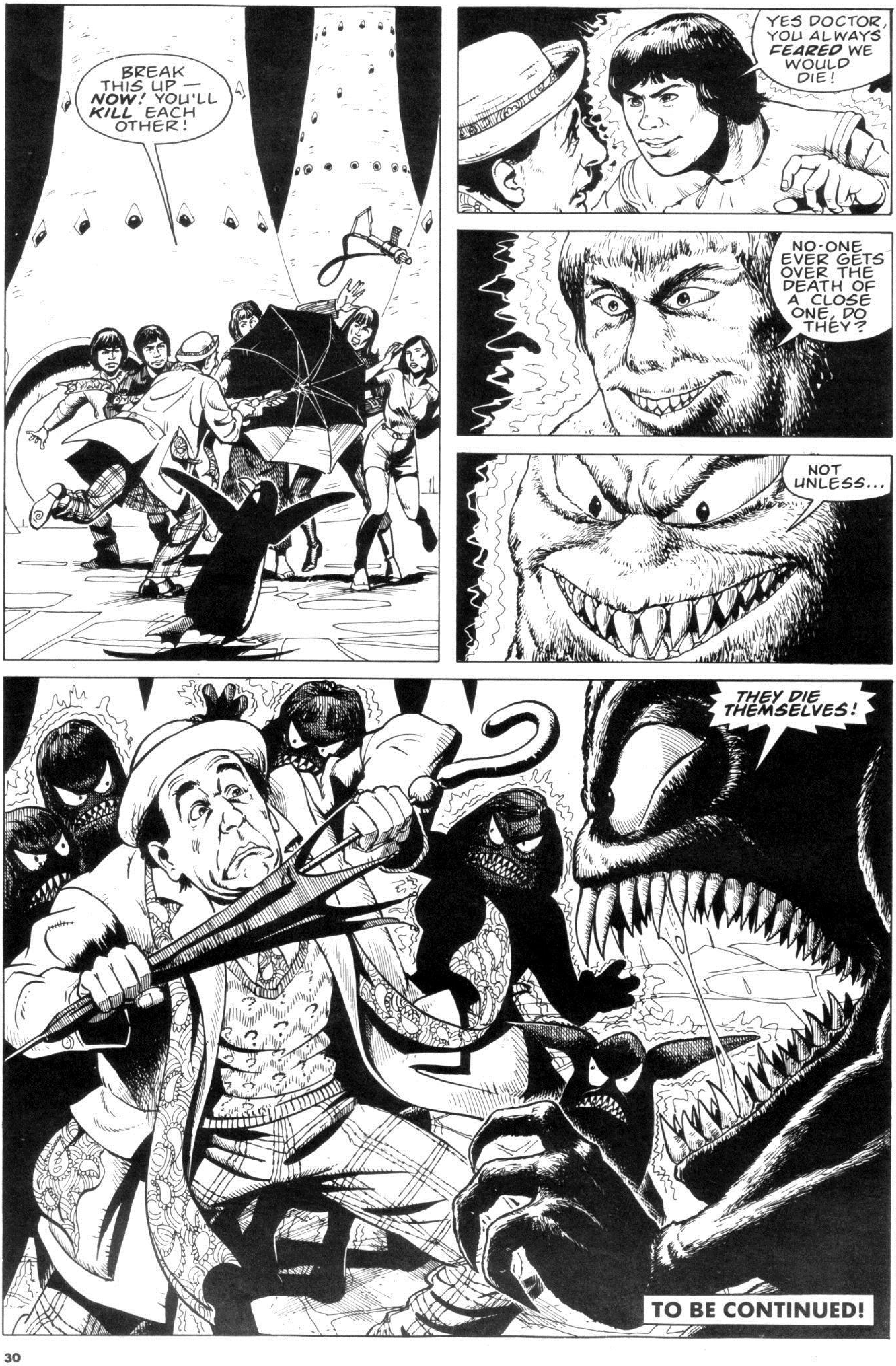

OH! I SAY!
ANYONE HOME?
ANYONE HOME?
ANYONE HOME?
OH DEAR...
ANYONE HOME?
THEY'RE ALL DEAD, DOCTOR...
DEAD. ALL OF THEM.
ADRIC?!


BUT YOU... I MEAN... NO, THIS CAN'T BE RIGHT!
CAN'T IT? NEVER MIND, I'M SURE YOU'LL FIND AN ANSWER!
DOCTOR, THANK GOODNESS YOU'RE HERE!
EVERYONE ON THIS PLANET IS DEAD! WE HAVE TO GET AWAY!
PERI!
HOW DID YOU GET HERE? I LEFT YOU ON THOROS BETA WITH YCARNOS!
DID YOU?!
OH NO! I'M LOST!
WILL YOU TAKE ME BACK TO HIM — PLEASE?!
OF COURSE, MY DEAR, BUT TELL ME HOW YOU GOT HERE IN THE FIRST PLACE!
HEY...!
I SAW HIM BEFORE YOU DID! IF HE'S GOING TO TAKE ANYONE HOME, IT'S GOING TO BE ME!
ACH, YE'RE A WHINING OLD WIND-BAG, AREN'T YE? I'M THE ONE THAT'S GOING BACK WI' THE DOCTOR...
AFTER ALL, HE AN' I GO BACK A LONG WAY...
DON'T WE?
THIS ISN'T FAIR!
JAMIE! WHAT-WHAT'S GOING ON?


WHY DO I ALWAYS GET IGNORED? WHY AM I ALWAYS LAST IN THE QUEUE?
I'M NOT JUST SOME KID YOU CAN PUSH AROUND, YOU KNOW!
WUH!
DOCTOR, LET'S GET BACK TO THE TARDIS!
NO, NOT YET! I'VE GOT TO STOP ALL THIS.
IF IT'S A FIGHT YOU'RE LOOKING FOR, YOUNGSTER, YOU'VE COME TO THE RIGHT PLACE...
KILL THEM, SARA! THEN THE DOCTOR WILL HAVE TO TAKE US WITH HIM!
PATIENCE, KATARINA...
I'M GOING TO KILL THEM ALL RIGHT...
STOP THIS IMMEDIATELY!
SO, YOU'LL TAKE US AWAY FROM HERE THEN?


WAIT – I REMEMBER YOU! SOMETHING TO DO WITH A WOODEN HORSE AND THE FEAST OF STEPHEN, WASN'T IT?
A **FEAST**, DOCTOR? IS THAT HOW YOU CELEBRATED OUR DEATHS?
IT WASN'T **LIKE** THAT! I NEVER WANTED ANYONE TO **DIE**!
YOU NEVER **WANTED** IT, BUT WE **DIED** ANYWAY!
IDIOT. **YOU** DIDN'T DIE. ANOTHER MISTAKE LIKE THAT AND HE'LL ABANDON **ALL** OF US!
WHAT?
IDIOT!
HEY!
STUPID GIRL! SHE'S GOING TO **SPOIL** EVERYTHING!
YEAH...


LET'S DO HER!
YOW!
DOCTOR...
DOCTOR, HELP ME!
B-BUT... I DON'T UNDERSTAND! ADRIC, JAMIE, KATARINA, SARA... YOU CAN'T BE HERE... YOU'RE ALL DEAD!
YOU OUGHT TO STOP THIS ANYWAY, DOC...
FROBISHER?! BUT-BUT... YES! YOU'RE RIGHT!


BREAK THIS UP — **NOW!** YOU'LL **KILL** EACH OTHER!
YES DOCTOR, YOU ALWAYS **FEARED** WE WOULD DIE!
NO-ONE EVER GETS OVER THE DEATH OF A CLOSE ONE, DO THEY?
NOT UNLESS...
THEY DIE THEMSELVES!
TO BE CONTINUED!

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REL TIME

Rel Time is compiled from a variety of sources. Special acknowledgements to Bruce Simpson of the *Doctor's Date Book*. It is intended as a guide to all aspects of *Who* related events, plus many other SF and Fantasy events that should also be of interest. Information for these pages welcome, from Local Group to Convention News. Please send to **Rel Time,** *Doctor Who Magazine,* Arundel House, 13/15 Arundel Street, London WC2R 3DX. All events are printed here in good faith and **Marvel U.K.** accepts no responsibility for changes to times, dates and places of events, which were correct at the time of going to press. **Always enclose an s.a.e. or IRCs when writing to contacts listed, please.**

Saturday 10th September
Comic Mart 11.00–3.30, Piccadilly Plaza, Exhibition Hall, York Street, Manchester. Admission 40p
Saturday 10th September
Movie Fair 88 10.30–5pm New Ambassadors Hotel, 12 Upper Woburn Place, London WC1.
Friday 16th–18th September
Panopticon IX – London. Due to a special agreement, venue will only be announced to those registering. Rates: Fri/Sat only, members £17.25, Non-Members £19.55. Weekend Tickets: Members £29.90, Non-Members £34.50. This does not include accommodation. Registration: Panopticon Registrations, 1 St. Annes Road, Saltash, Cornwall. Cheques/P.O.s payable to Domintemporal Services Ltd.
Armadacon – The Final Conflict Multi-media Convention, The Ballard Centre, Plymouth. Guests: Katharine Kurtz, Adrian Cole and Brian Lumley. Possibles: Colin Baker, Brian Croucher, Richard Franklin. Registration: £10.00 (£5.00 Day Registration). Proceeds to Special Babycare Unit, Freedom Fields Hospital. Details, Registration Form from: Marion Connell, 4 Gleneagle Avenue, Mannamead, Plymouth PL3 5HL.
Saturday 24th September
Leeds Comic Mart, Griffin Hotel, Boar Lane, Leeds.
Saturday 24th–25th September
Starcon '88 Regency Hotel, 1-25 & 38th Avenue, Denver CO. Usually with *Doctor Who/Blakes* 7 guests. More information from Starcon '88, P.O. Box 19184, Denver 80219.
Saturday 24th–25th September
UKCAC 88 – The UK Comic Art Convention The Institute of London, London WC1.
Saturday 24th–25th September
Conscription Cobden Hotel, Birmingham. Attending £10, Supporting £6. Pre-con publications £2. Contact: Henry Balen, 8 West Avenue, Walthamstow, London E17 9QN. A convention designed especially for those involved in, or interested in, convention organisation.
Sunday 25th September
Star Trek Convention – Shepperton Moat House, Felix Lane, Shepperton, Middx. Registration £7.50, all proceeds to British Diabetic Association. Enquiries, Mrs Claire Saunders, 12 Saville Crescent, Ashford, Middx TW15 1SX.
Saturday 1st October
Comic Mart and Marvel Work-In Central Hall, Westminster, London. Mart opens 12.00, admission free. Artists and writers from *Doctor Who Magazine,* plus an appearance by David Banks and Andrew Skilleter, to tie-in with coverage of The Cybermen book from Who Dares Publishing.
Saturday 1st–2nd October
Twilight '88 – Eastleigh Hotel, Eastleigh, Hampshire, near Southampton. Two day convention based around *Blakes Seven* and *Doctor Who* aimed at all fans of TV Science Fiction/Fantasy. Registration £18 for both days, £9 one day, £4 supporting. Details, Twilight '88, 48 Lensbury Way, Thamesmead, London SE2 9SZ.
Saturday 1st–2nd October
***Blakes Seven* Convention,** Anugraha (Windsor). Details: Miss L. Bingham, 16 Bannister Road, Burghfield Common, Reading, Berkshire RG7 3LG. Limited to 200.
1st October
First appearance Marvel *Doctor Who Magazine* 1980 (Issue 44)
Thursday 13th October
***Doctor Who Magazine* Issue 142 on sale – order a copy today! Details, Page 34.**
17th October
First Marvel *Doctor Who Weekly,* 1979
Friday 28th–30th October
ConCert Stakis Grosvenor Hotel, Edinburgh. Guests include Tanith Lee and Ed Bishop (well known for his role as Commander Straker in *UFO* and an acknowledged Guest of Honour par excellence). Full membership £15.00, Saturday only £9.00. Supporting £8.00, Under 16 £9.00 full, £5 Saturday. Details from ConCert, 97 Harrison Road, Edinburgh EH11 1LT.
Friday 28th–30th October
World Fantasy Convention – Ramada Inn, London West. Guest: James Herbert. Contact: World Fantasy Convention, 130 Park View, Wembley, Middlesex HA9 6JU.
Saturday 29th October
Leeds Comic Mart, Griffin Hotel, Boar Lane, Leeds.

CLUB SPOT

Entries for this spot welcome. Readers are advised to make contact with clubs and local groups first before sending any money for merchandise, etc. *Always enclose a stamped addressed envelope.*

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FALKIRK & STIRLING FEDERATION *Doctor Who* Local Group, contact Derek Hartley, 65, Woodburn Avenue, Redding, Falkirk, Scotland FK2 9YG.

ADVANCE CONVENTION NEWS

Saturday 5th–6th November are the dates for **Tachyon Telefantasy Convention,** Stourbridge Town Hall, West Midlands. Registration £7 per day, proceeds to Cot Death and Children in Need charities. Details (enclose s.a.e.) from Martin Shuttleworth, TACHYON, 70 Cross Street, Wall Heath, Kingswinford, West Midlands.

Dalekcon – The Day of the Daleks. Julian Vince is planning a one-day Dalek event for *Doctor Who* Appreciation Society members. Further details (s.a.e. essential) from Julian Vince, c/o 25A Launceston Road, Perivale, Middlesex UB6 7EX. Quote membership number when writing.

TARGET BOOK RELEASES

The *Ultimate Foe* is released in paperback on 15th September, which was reviewed in **DWM Issue 135.** Cover by Tony Masero, price £1.99.

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YOU ON WHO

Write to: *You on Who*, Doctor Who Magazine, Arundel House, 13/15 Arundel Street, London WC2 3DX. Full addresses are printed only where requested.

MISSING EPISODES – SHOCK, HORROR. . .

I was disgusted to read that more episodes had gone missing from the BBC Archives (*Daily Mirror*, July 6th).

Is this the reason, I ask myself, why the BBC failed to show any repeats of the late, great Patrick Troughton's role as the Doctor when he died? Can you imagine if one of the cast of *EastEnders* died? Why, they would go crazy showing repeats.

I just hope that the BBC will show some repeats in the autumn to commemorate the show's Silver Jubilee.

At last, you've fixed the price of the magazine! Well worth it!

James Bradshaw,
Burnley,
Lancs.

. . .FULL STORY, PAGE THREE!

Here we are, celebrating *Doctor Who*'s 25th birthday and the BBC try to ruin it by telling the world that they've lost most of the early episodes of the series. What is their measly excuse? They didn't realise the value of them. Have they gone mad? I mean, how can you just lose episodes?

Some tapes were wiped clean, they say. Some could have been stolen. Some have just disappeared. Dematerialised? Ah! I understand. Sabotage! The Daleks have nicked them. The reason? Viewers will never be able to see them being defeated again. They could learn from their mistakes. Actually, aliens could have taken them. After all, UFOs are becoming even more common. Perhaps on some distant planet, alien children are being terrified by the grating voice of the Daleks. Possible, but I doubt it.

The Beeb will have to do something to make up for it. But for now, Aunty should have her wrists slapped. (With an axe!)

Terry Hayward,
Totton,
Hampshire.

*(We had several letters about reports on missing episodes in the national press. To put minds at reasonable rest, the episode guide we are currently printing carries the complete list of material held in the BBC Archives. The Archives staff are making every effort to recover old BBC material, as we reported in **DWM Issue 138**, and there are continual – often totally unfounded – rumours of more episodes 'out there' awaiting discovery. A report on missing episodes in the press might easily prompt a private collector to inform the BBC that they've got one. They don't all read **DWM**. . .)*

CONSECUTIVE CORRECTIONS

I am writing to correct you on a point you made in *Off the Shelf* (**DWM Issue 139**). You said Ian Stuart Black was the only person to have two stories transmitted one after the other. In fact, three other writers have done this – Chris Boucher (*The Face of Evil* and *The Androids of Tara*) and Christopher H. Bidmead (*Logopolis* and *Castrovalva*).

Robert Dick,
Fife,
Scotland.

(Well, a lot of you certainly pulled us up on that one! We've also discovered that The War Machines *was based on an idea by Kit Pedler, which Black developed.)*

STOP THE BASHING!

Congratulations on an excellent magazine about an excellent series. Sylvester McCoy is an excellent Doctor, Sophie Aldred is a Companion that improves the series no end. The magazine is better than ever, Rel-Time and Data Coils are good ideas.

One more thing, could all fans stop the J.N-T bashing. J.N-T has made mistakes but so did Graham Williams, Phillip Hinchcliffe, Barry Letts and so on. No producer is perfect, but Mr Nathan-Turner is a very good producer.

Mark Turner,
15 Spring Gardens,
Wellingborough,
Northamptonshire,
NN8 2AA.

GRIN AND BEAR IT

Many teddies have been taken along on the high-flying adventures of their masters and mistresses, ranging from the fancy of Peter Pan (at least in the Disney version), to the grim facts of World War II fighter pilot missions – some even saving the lives of their masters by taking bullets meant for them (as documented in Peter Bull's Teddy Bear Book). So it is only right when crashed pilot Steven Taylor goes back into the fire to save his mascot bear in the Hartnell-era *Doctor Who* story, *The Chase*.

Some bears have begun to go out on their own adventure flights – witness *Super Ted*, providing another *Doctor Who* tie-in: Jon Pertwee is the voice of Spotty Man, who rescued Super Ted from the factory where he was rejected, poured cosmic dust on him, and taught him to fly.

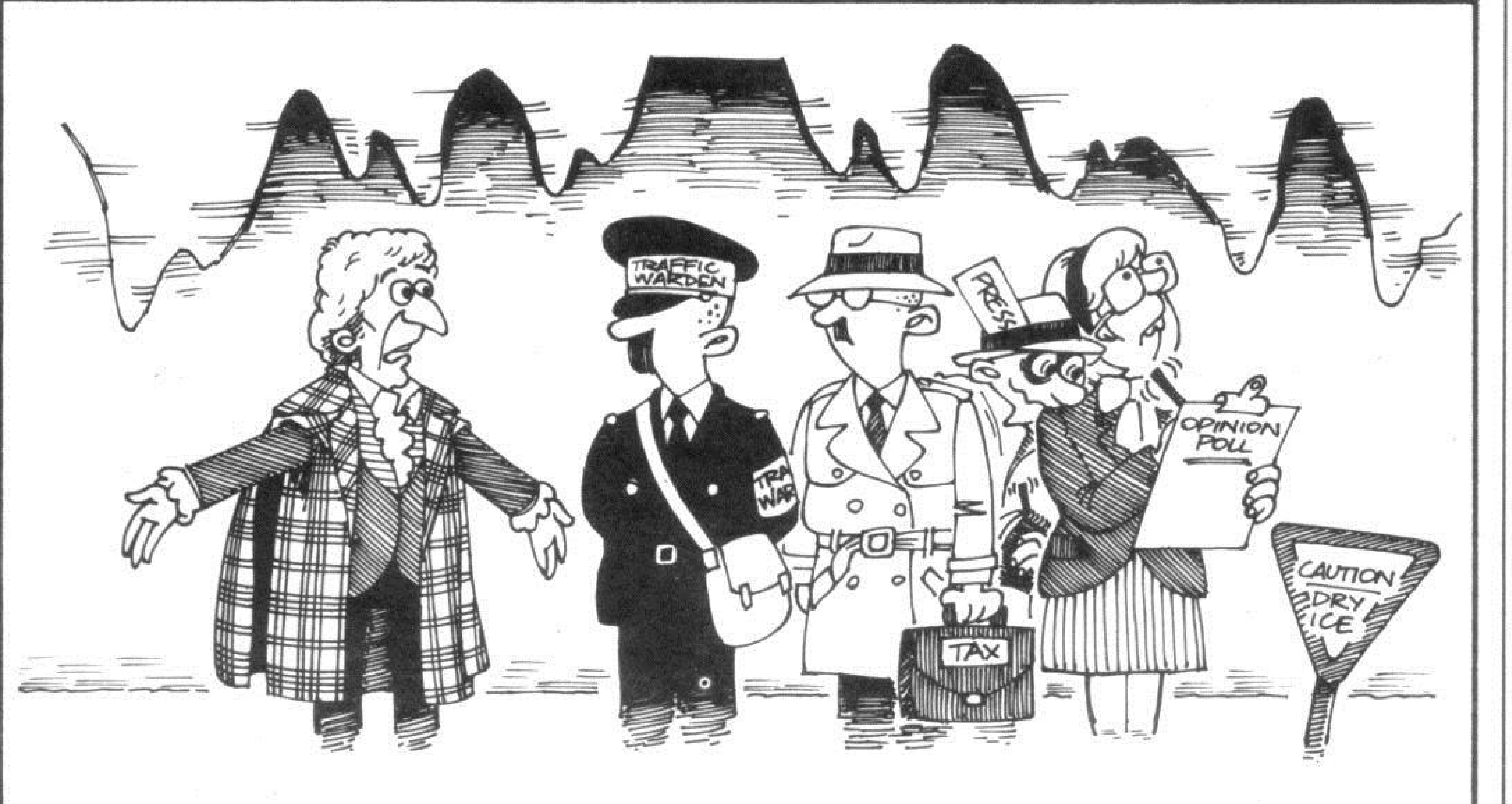
The new title graphics include the TARDIS in a kind of spherical bubble, which also appears as one of the Rani's traps in the opening Season 24 show, *Time and the Rani*. Did this come from Rupert, the long-running *Daily Express* bear? We think it very likely that it did! In the 1968 Rupert annual, Rupert goes for a test flight in a new kind of machine housed in a spherical glass bubble, and when he crash lands he does, as Melanie did safely, on water.

Then there is the bear that appears in *Dragonfire*, as trundled about by the charming little Shirley Temple-type girl, who not-so-charmingly places her bear in the cryogenic chamber, where we see it beginning to be cooled down to minus 170 degrees, or some such fiendish temperature. When her Mummy collects her at the end of the show, the girl is *sans* ted, so we must presume that the bear has been left there as cliff-hanger until Season 25.

Presumably the bear can be revived, but let's make sure it's not forgotten: everybody write in to the BBC and

▶

Nick's View



"BUT KY, I THOUGHT YOU SOLONIANS WERE SUPPOSED TO MUTATE INTO A **SUPERIOR** FORM OF LIFE!"

demand that the bear be accounted for!

The heck with what happened to the Valeyard at the close of Season 23 – teddy bears are friends, and you don't leave your friends in deep freeze!

Bruce Bear,
c/o Steve Eberhart,
Reseda,
California.

RUNNING OUT OF TERROR?

I don't normally comment on prozines to their editors but, the work you and your crew have put into upgrading **DWM** is paying off in terms of interesting content – is it yet paying off in terms of sales?

A thought (or, a ramble); the abiding popularity of *Doctor Who* episodes from the vault of time may *not* be simply a matter of nostalgia (the-Golden-Age-of-*Doctor-Who*-was-whenever-the-speaker-was-fourteen Syndrome), but may be because the Doctor was running up against all the archetypal fears of humanity, as his enemies – and the episodes had the depth of these fears/responses/the Doctor's solutions on which to base adventure stories. No?

In which case it is *theoretically* possible that we may have no more deep-rooted (and so, convincingly real-feeling) fears for this very human super hero to face – and it really is time to kill him off/let him rest in peace.

Theoretically possible – but I don't believe it. More likely the BBC powers-that-be have neither the breadth of vision, or the interest to set script-writers the task of living up to such a brief.

This is also the weakness of *Culture Shock*!, the comic strip in **DWM Issue 139**. To pun pretty feebly, the problem is that it (the strip and the homebody) has no guts. The Doctor (i.e. we humans) is in no way threatened or alarmed, the homebody isn't identifiable with, and the incident, while coherent, is unmemorable.

If it had been the *virus* that was intelligent, and dying, and initially the Doctor who was making matters worse, by attempting to cure the homebody, by killing the virus. . . now, there could well have been a story there.

Ah well. As I said earlier, I virtually never comment to prozine editors – congratulations. You're provoking response with your good work. Keep it up.

peter pinto,
The Paperbook Back Shop,
33 North Road,
Lancaster.

SCAPEGOATS?

Is it just me, or are American fans of *Doctor Who* becoming "scape-goats" for British fans? Am I the only one who thinks most of these "hardcore" British fans are trying to discredit us American fans? *We* are not the ones making policy decisions within the BBC on the direction that *Doctor Who* has taken in the last three years! It is not *we* who commission scripts, actors, and FX designers! And *we* positively **did not** ask for a new opening titles sequence for the programme!

I believe the producer and the Controller of BBC TV have the say in these matters. *Not the American fans*!!!

I, speaking personally, would rather watch the 60's and early 70's stories than some of the dribble that has been sent to the US in recent years.

There is a definite difference between American and British fans of the series. When we Americans take up fandom, we do it with our whole spirit. Yes, some of us dress up and do other silly things for the programme, but that seems to please actors, etc. when they come here for conventions. They seem to like the American enthusiastic response to the show.

I believe the root of the problems with the series started even before there was a fan response in the US. This happened in 1980 with the introduction of JN-T. One can see the style that was to come even in the latter Tom Baker stories. I find it incomprehensible that we have "Americanized" the programme.

In my humble opinion, I believe that the US has helped the programme more than it has hurt it. If there wasn't such an export, do you really believe that the series would have been continued much after the '*Trial*' series? I doubt it.

And to respond to a letter printed in your June issue from a Mister Darren Gregory; wasn't it an American series that beat out *Doctor Who* during the '*Trial*'? A series that most Americans think revolting. A series that was cancelled because of the violence produced on it. Oh, what was it's name. . . ah, yes, it was *The A-Team*! Funny, eh, Darren, that an American show can capture such a huge British audience?!?

Adam Drake,
1328 Cleveland Ave,
Hamilton! OH 45013,
USA

DATA COILS

Postcards **ONLY**, plus brief details of interests and full addresses. Letters to this section will be given to the Slyther.

DEREK PAUL HARTLEY Hobbies: pop music, photography, computer games. Tom Baker is favourite Doctor, would like pen pals (male and female) between 15-20 years old. Address; 65 Woodburn Avenue, Redding, Falkirk, Scotland FK2 9YG.

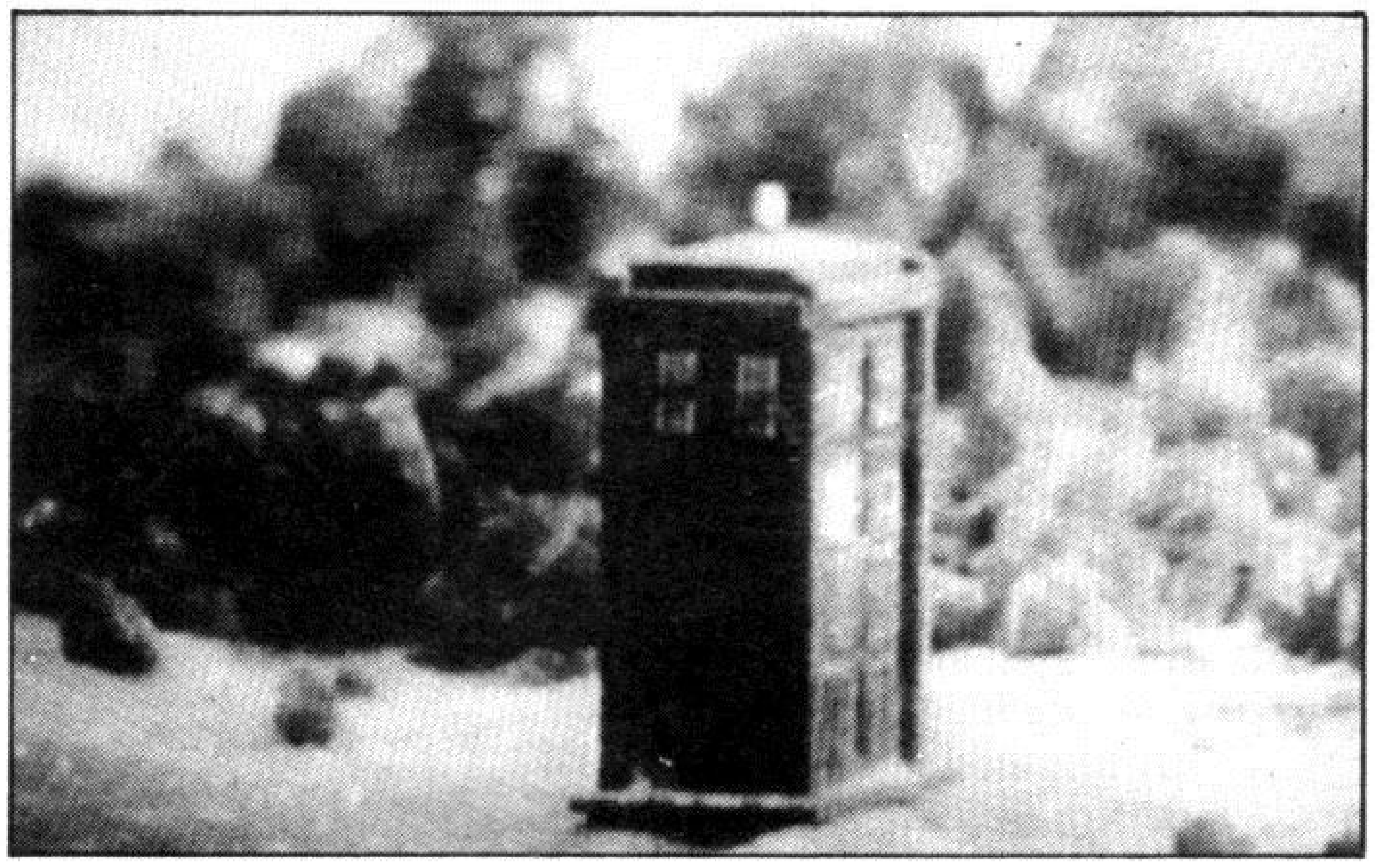
DOMINIC EDWELL – send us your address!

ALEC HARDY 15 Teddington Close, Southdown, Bath. Requires articles and reviews for his fanzine Stahlman 58. All contributors will receive a free copy.

TANYA FERNBANK, 4 Evelyn Court, Norton Road, Woodley, Reading, Berkshire RG5 4AH. 16, seeking pen pal between 14 – 20. Male or female, but interested to see if there are any female fans, as she hasn't come across any. (Have you tried the broom cupboard?)

DAVID POUND 53, Kingsland Road, Worthing, Sussex BN14 9ED, 15, looking for pen pal of about same age.

STUPID MISTAKES DEPARTMENT
In issue 140, our article on *Wartime* listed Peter Greenhalgh as the actor playing Chris. This should have read *Paul* Greenhalgh. Our apologies for any confusion.



NEXT ISSUE: We stay with the first Doctor, as Archives covers *The Keys of Marinus*. But we're not stopping there for long, because Sylvester McCoy will be answering questions you put to him about his work as the current Doctor! Plus, Bob Baker talks about *The Mutants* and his other work on *Doctor Who*. We preview *The Happiness Patrol* and look at all the current *Doctor Who* merchandise on offer. If that's not enough for you, *Planet of the Dead* comes to a thrilling conclusion! Don't miss out, order a copy *TODAY!*

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EPISODE GUIDE

SEASON 4: WILLIAM HARTNELL/PATRICK TROUGHTON

Code	Story Guide	No. of. Episodes	Episodes In BBC Archive	Novelised	Novelised By	DWM REFERENCES			Original transmission Dates (First and Last Episodes)	Notes
						Archive	Nostalgia	Flashback		
CC	**THE SMUGGLERS** by Brian Hayles Dir: Julia Smith	4		Yes	Terrance Dicks	79		131	10.9.66 1.10.66	Stuntman Derek Ware played a Spaniard.
DD	**THE TENTH PLANET** by Kit Pedler and Gerry Davis Dir: Derek Martinus	4		Yes	Gerry Davis	46			8.10.66 29.10.66	First appearance of the Cybermen. The Doctor regenerates.
EE	**POWER OF THE DALEKS** by David Whitaker Dir: Christopher Barry	6				68			5.11.66 10.12.66	Second Doctor (Patrick Troughton) debuts.
FF	**THE HIGHLANDERS** by Elwyn Jones (2-4) and Gerry Davis (1-4) Dir: Hugh David	4		Yes	Gerry Davis	66			17.12.66 7.1.67	Jamie McCrimmon (Frazer Hines) joins. Hannah Gordon played Kirsty. Last historical story until Black Orchid.
GG	**THE UNDERWATER MENACE** by Geoffrey Orme Dir: Julia Smith	4	3 ●	Yes	Nigel Robinson	78			14.1.67 4.2.67	Joseph Furst played Professor Zaroff
HH	**THE MOONBASE** by Kit Pedler Dir: Morris Barry	4	2 ● 4	Yes	The Cybermen by Gerry Davis			131	11.2.67 4.3.67	André Maranne played Benoit, with Victor Pemberton making an appearance as one of the Moonbase staff.
JJ	**THE MACRA TERROR** by Ian Stuart Black Dir: John Davies	4		Yes	Ian Stuart Black	67			11.3.67 1.4.67	
KK	**THE FACELESS ONES** by David Ellis, Malcolm Hulke Dir: Gerry Mill Prod: Innes Lloyd, Peter Bryant	6	1 ● 3	Yes	Terrance Dicks	71			8.4.67 13.5.67	Ben and Polly leave. Wanda Ventham played Jean Rock and Donald Pickering, Slade.
LL	**THE EVIL OF THE DALEKS** by David Whitaker Dir: Derek Martinus Prod: Innes Lloyd S.E.'s: Gerry Davis and Peter Bryant.	7	● 2 ●			W81	128		20.5.67 1.7.67	Victoria Waterfield (Deborah Watling) joins. The story was interrupted for three weeks by coverage of the 1968 Olympic Games.

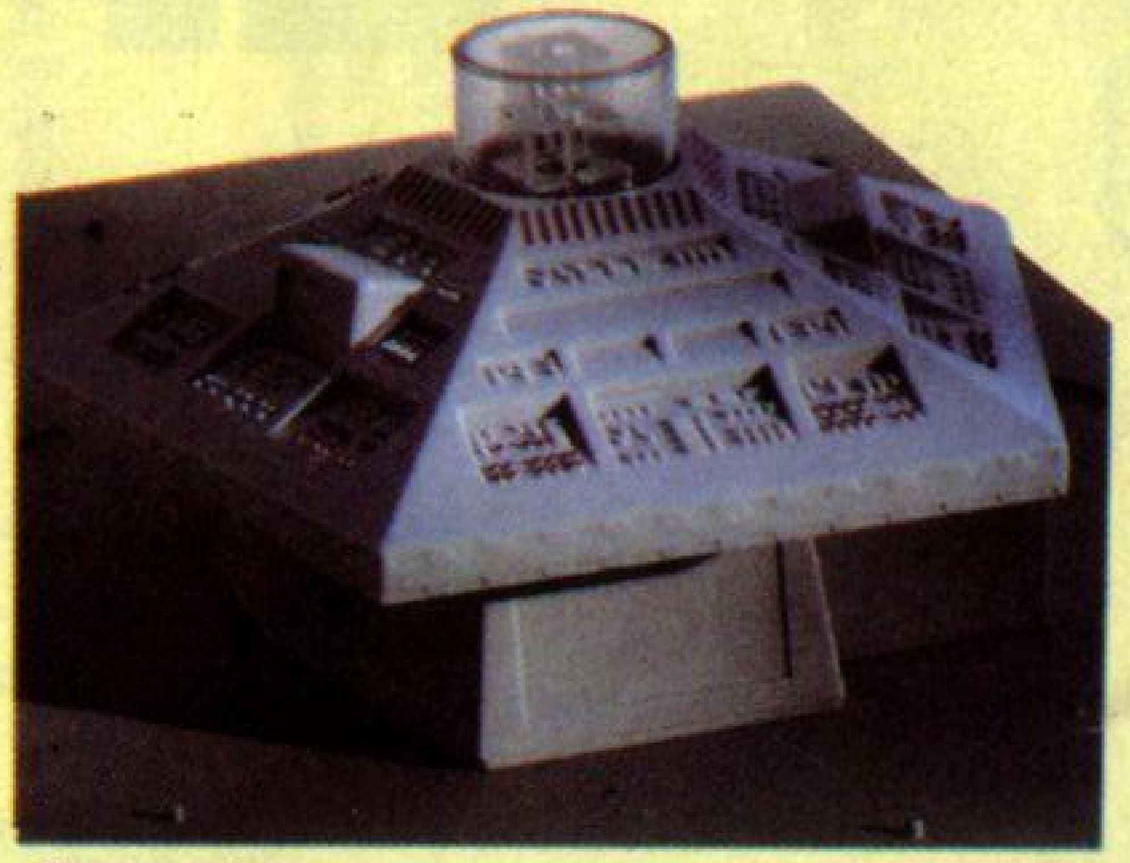
NOTE: Producers (Prod) and Script Editors (S.E.) are only listed once until they change. Space does not permit us to list all personnel involved in each story, or separate episode titles. **BBC Archives**: Where no current episodes exist, or some are still sadly missing, we have left a blank for you to update should the situation change.

Target novelisations: Where a book has been given a different title to the tv story, we have listed that different title. **DWM:** Letter prefixes indicate a reference to a Special (e.g. W85 – Winter 1985).

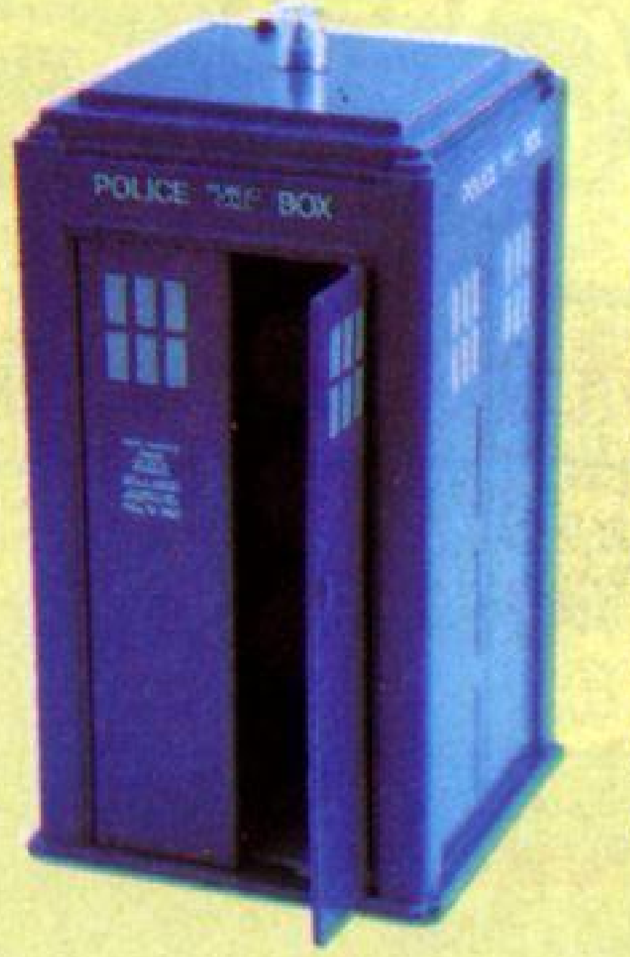
The Doctor
A Time Lord from Gallifrey. An articulated figure.

Melanie
The last companion of the 6th Doctor and the first companion of the 7th. An articulated figure.

K-9
The Doctor's personal robot-dog computer with pull back action, wagging tail and nodding head. Runs around baseboard track.
K-9©Dave Martin & Bob Baker



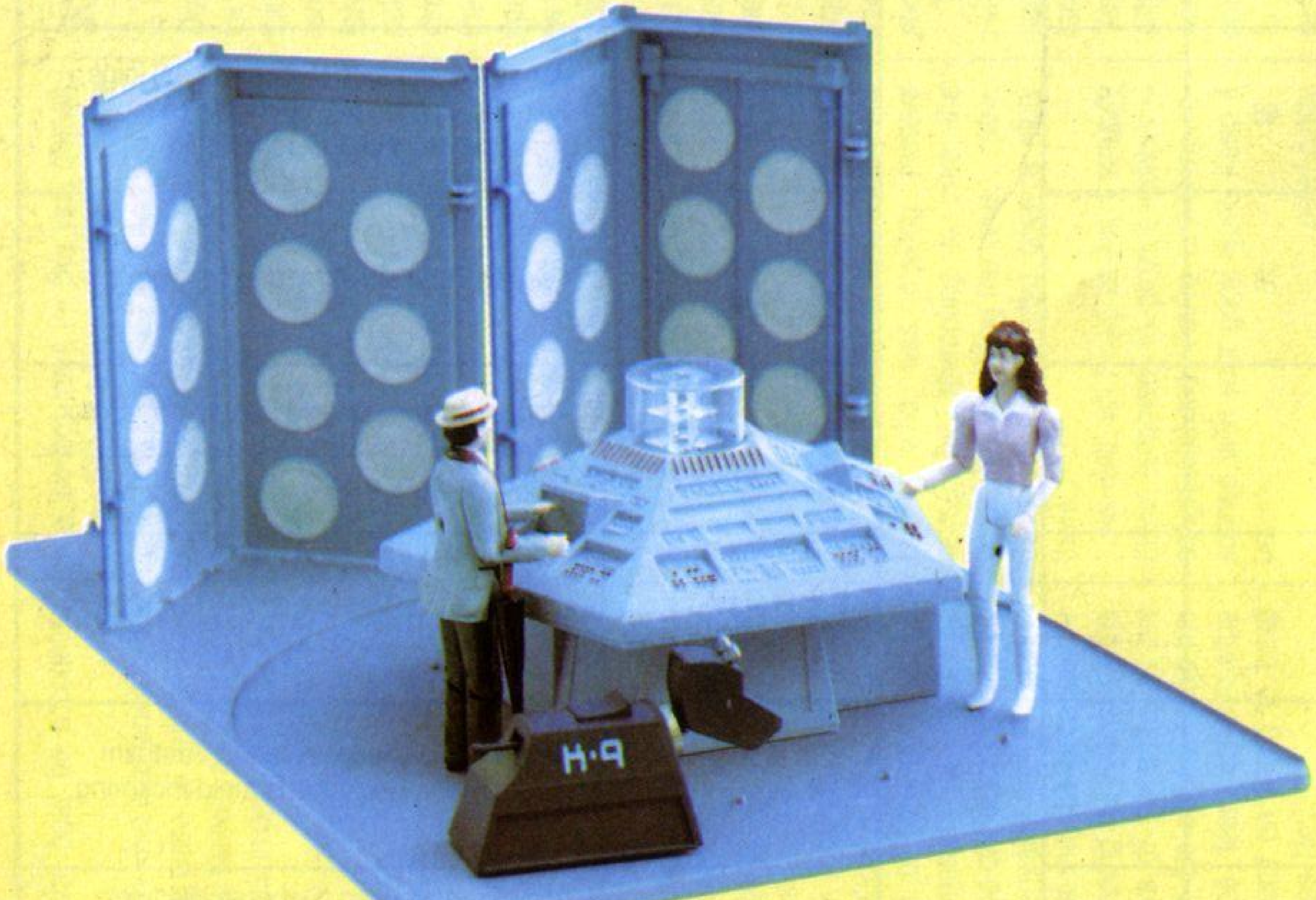
Console
Electrically operated rise and fall centre section with flashing light.



Tardis
With flashing light and opening doors. This item opens out to form the backscene when clipped onto the supplied baseboard.

25TH ANNIVERSARY SET

A limited run of a commemorative set produced especially for the 25th Anniversary of Doctor Who. Featuring commemorative Tardis, Console, Control Centre, Articulated Figures and K-9



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During '88 the following additional items will be available, to complement your set.

1 TeTrap - The first monster to encounter the 7th Doctor. A fully articulated figure with real leather wings. (Available Now)

2 The 4th Doctor (Tom Baker) - A fully articulated figure. (Available November)

3 The Cyberman - One of the Doctor's most dangerous enemies. A fully articulated figure. (Available November)

4 The Dalek - The Doctor's long-time enemy, with pull-back action and rotating head. (Available October)

Autumn 1988 will see the launch of the T1 Set with 6 sided console, including digital time readout, in one of the video screens. The TeTrap will be included in the set with an additional backing piece to enlarge the back scene.

PRICE LIST	£	$
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W2 Melanie	2.99	5.65
W3 TeTrap	2.99	5.65
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W5 Tardis	15.00	28.50
W6 Console		T.B.A.
W7 Base	2.00	3.75
W8 Dalek		T.B.A.
W9 Cyberman		T.B.A.
W10 4th Doctor		T.B.A.
W11 T1 Set	49.75	94.00
W12 25th Anniversary Set	39.95	75.50

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